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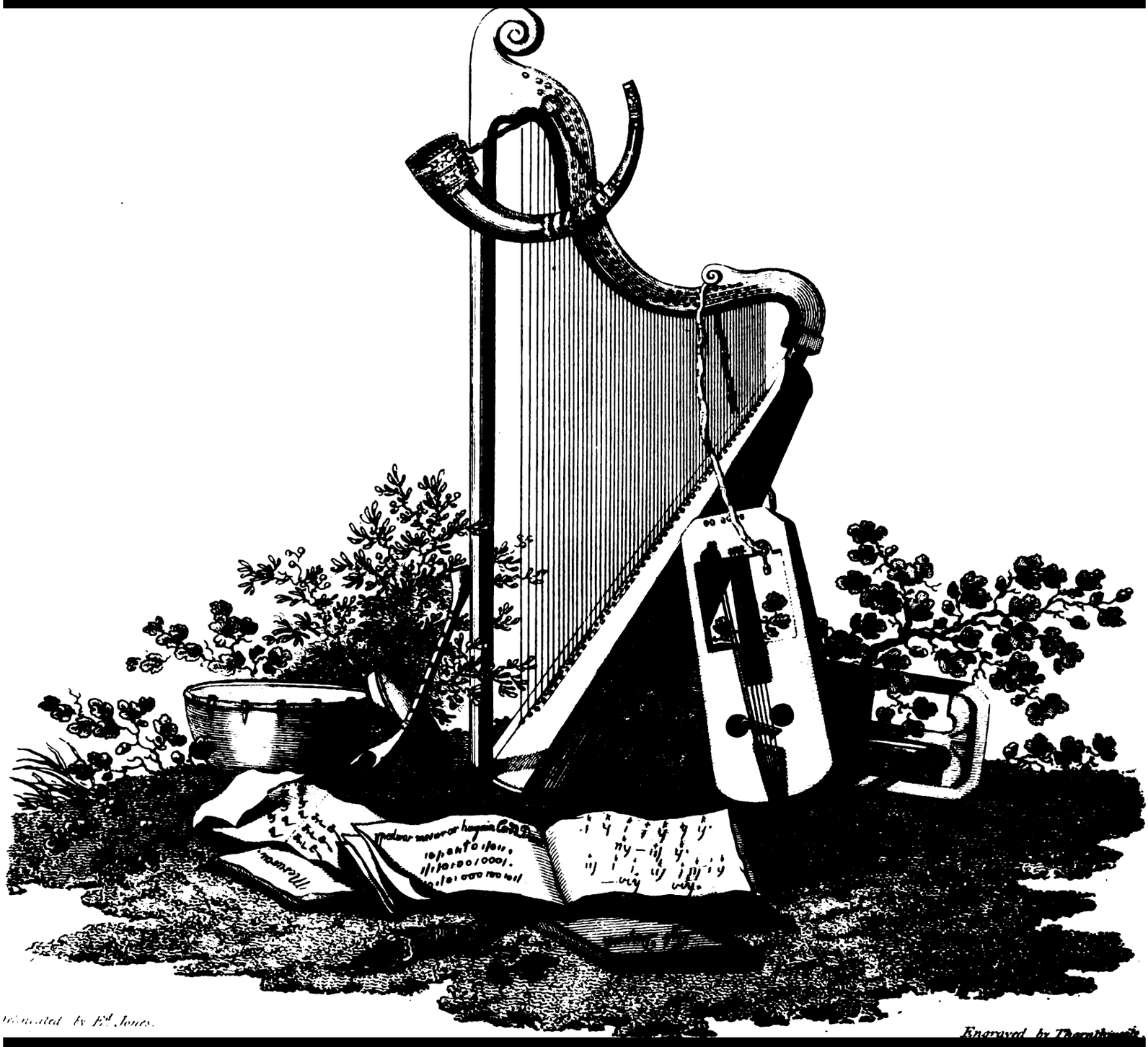

Musical and Poetical Relicks of the Welsh Bards

Edward Jones

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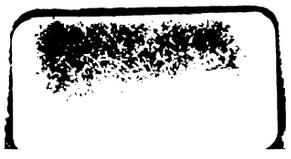

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Drawn by Loutherbourg.

The Figures Engraved by Hall, and the Landscape by Middiman.

On a rock, whose haughty brow
Frowns o'er old Conway's foaming flood,
Robed in the sable garb of woe,
With haggard eyes the Poet stood;
Loose his beard, and hoary hair
Stream'd, like a meteor, to the troubled air;
And with a Master's hand, and Prophet's fire,
Struck the deep sorrows of his lyre.

Gray's Bard.

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MUSICAL AND POETICAL RELICKS
OF THE
WELSH BARDS:
PRESERVED, BY TRADITION AND AUTHENTIC MANUSCRIPTS,
FROM VERY REMOTE ANTIQUITY;
NEVER BEFORE PUBLISHED.

TO THE BARDIC TUNES ARE ADDED
Variations for the Harp, Harpſichord, Violin, or Flute:
WITH A SELECT COLLECTION OF THE
PENNILLION AND ENGLYNION,
OR, EPIGRAMMATIC STANZAS, POETICAL BLOSSOMS,
AND PASTORAL SONGS, OF WALES,
WITH ENGLISH TRANSLATIONS.
LIKEWISE, A GENERAL
HISTORY OF THE BARDS AND DRUIDS,
FROM THE EARLIEST PERIOD TO THE PRESENT TIME:
WITH AN ACCOUNT OF THEIR MUSIC AND POETRY.
TO WHICH IS PREFIXED, A COPIOUS DISSERTATION ON THE
Muſical Inſtruments of the Aboriginal Britons.

DEDICATED, BY PERMISSION,
TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,

By EDWARD JONES,
BARD TO THE PRINCE.
Native of Henblas, Llanddervel, Merionethſhire.

A NEW EDITION, DOUBLY AUGMENTED, AND IMPROVED. *See page 123.*

" *Trwy 'r Dolydd taro'r Delyn,*	Strike the Harp, whoſe echoes ſhrill
" *Oni bo'r jás yn y Bryn;*	Pierce and ſhake the diſtant hill;
" *O gyrwair Dant, a gyr di*	Far along the winding vale
" *Awr orhoen i* Eryri!"——	Send the ſounds, till every gale
	From the bright harmonic ſtring
	Many a tone of rapture bring,
	And to *Snowdon* waft on high
	An hour of tuneful extaſy!——

——— " *Si quid mea carmina poſſunt,*
" *Aönio ſtatuam ſublimes vertice* Bardos;
" Bardos *Pïeridum cultores, atque canentis*
" *Phœbi delicias, quibus eſt data cura perennis*
" *Dicere nobilium clariſſima facta virorum,*
" *Aureaque excelſam famam ſuper aſtra locare.*"
Lelandus in Aſſertione Arturi.

LONDON:
Printed for the AUTHOR, and Sold at N° 122, in MOUNT STREET, near Berkeley Square.—1794.
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BIBLIOTHECA BODLEIANA

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To His Royal Highness George Augustus Frederick Prince of Wales.

Sir;

These ancient Remains of the Welsh Bards, which I presume to lay before your Royal Highness, are, I would hope, not unworthy of such distinguished patronage.

In the country from which you derive your august title, Music has ever been numbered among its chosen entertainments; and, when united with Poetry, afforded a species of luxury, innocent and instructive.

There was a time, when the Princes of Wales claimed, as their prerogative, to preside in the Congress of the Bards, and thought it not unbecoming their station to assign, in person those rewards, which were decreed to merit in that famed solemnity. The name of the Bard was re-vered by Royalty itself: and the number and skill of his Poets gave dig-nity to the throne of the Prince, and stability to his renown.

Many of the following compositions have often resounded, in the day of festival, through the Halls of your illustrious Predecessors: and I am persuaded that your Royal Highness will feel some interest in restoring to public notice, what has received so honourable a sanction; and will deign to ratify with your approbation these venerable remains of Harmony and Poetry, which descend to you as your hereditary right.

The facility with which your Royal Highness has conde-scended to become the Patron of this work, is a noble proof of an early attachment to the interests of polite literature, and a favour-able presage of its future and permanent welfare.

Whatever be the success of this attempt to save from oblivion the remaining vestiges of the Bards, it will serve as a memorial of the zealous veneration I shall ever entertain for your Royal Highness's person and noble protection of the Arts, while I have the honour to be,

Your Royal Highness's
Most Dutiful and
Most Devoted Servant,
Edward Jones.

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AN HISTORICAL ACCOUNT OF

THE WELSH BARDS,

AND

THEIR MUSIC AND POETRY.

BY the Roman invaſion, and the more barbarous incurſions of the Saxons, the Danes, and the Normans, and the emigration of the Britons to Armorica [1]; by the frequent deſtruction of MSS [2]; and the maſſacres of the Clergy [3], and the Bards [4]; the Poetry and Muſic of Wales have ſuffered a loſs, that has thrown a dark cloud over the hiſtory of thoſe native arts, and for a long time threatened their total extinction. Yet from the memorials ſtill extant, and the poetical and muſical compoſitions which time has ſpared, we are enabled often to produce unqueſtionable evidence, and always to form a probable conjecture, concerning their riſe and progreſs among us: as there is no living nation that can produce works of ſo remote antiquity, and at the ſame time of ſuch unimpeached authority as the Welſh *.

Blegywryd ab Seiſyllt, the 56th ſupreme King of Britain, who reigned 28 years, and died 2069 years after the Deluge, or about 190 before Chriſt: of whom it is recorded, that he excelled all before him in the Science of Muſic; and was called, for his extraordinary ſkill in Vocal and Inſtrumental Melody, *The God of Muſic* [5]. Alſo, *Le Brut d'Angleterre*, or Metrical Hiſtory of Brutus, repreſents Gabbet, or *Blegywryd*, as the moſt able muſician of his time; and ſpecifies ſix inſtruments upon which that monarch could perform.

De

[1] Little Britain, now *Bretagne*, in *France*, was called, in Cæſar's time, *Ar-y-môr-ucha'*, i. e. on the upper Sea; and afterwards inhabited by Britons, about the year of Chriſt 384; a hundred thouſand Britons, beſides a numerous army of ſoldiers, went out of this Iſland under the command of *Conan, Lord of Meriadoc*, now Denbighland; to the aid of *Maximus* the Tyrant, againſt the *Emperor Gratianus*, and conquered the ſaid country of *Arymor-ucha*; for this ſervice *Maximus* granted to *Conan* and his followers *Ar'morucha*; where the Britons drove out all the former inhabitants, ſeated themſelves, and erected a Kingdom, which laſted many years under ſeveral Kings; and where their ſucceſſors to this day ſpeak the Welſh language; being the third remnant of the Ancient Britons. Connan of Meriadoc, was Nephew to Euddaf King of Britain. See *Drych y Prif Oeſoedd*, by *Theophilus Evans*. *Caradoc's Hiſt. of Wales*, by *Wynne*, p. 8. and *Lewis's Hiſtory of Great Britain*, p. 143 fol.

The *Cymry*, or the Welſh, are deſcended from *Gomer*, the eldeſt ſon of Japheth, ſon of Noah; whoſe offſprings were the origin of nations, and who divided on the earth after the flood. *Geneſis*, *Chap.* 10. *ver.* 32.

[2] The Welſh nobles, who were captives in the Tower of London (formerly called the White Tower, and part of it now known by that name), obtained permiſſion that the contents of their libraries ſhould be ſent them from Wales, to amuſe them in their ſolitude and confinement. This was a frequent practice, ſo that in proceſs of time the Tower became the principal repoſitory of Welſh literature. Unfortunately for our hiſtory and poetry, all the MSS. thus collected were burnt by the villainy of one Scolan, of whom nothing more is known. *Gutto'r Glyn*, an eminent Bard, who flouriſhed in the 14th century, has in one of his poems the following paſſage:

Llyfrau Cymru au lloſrudd
I'r Tŵr Gwyn aethant ar gudd;
Yſceler oedd Yſcolan
Fwrw'r twrr lyfrau i'r tân.

The books of *Cymru* and their remains
Went to the White Tower, where they were hid.
Curſed was Ysgolan's act,
In throwing them in heaps into the fire.

(Leland ſays, that *King Belin*, the ſon of *Dynwal*, built the Tower of London, about 430 years before Chriſt. Alſo, *Verunnius* records, that when *Belin* died, his body was burnt, and put into a golden urn, upon the top of a tower that he had built, which was afterwards called by his name *Belin's Gate*. He alſo built *Caer-'wyſg* now called *Caer-lleon*, on the river Uſk. *Stow's Survey of Great Britain.)*

During the inſurrection of *Owen Glyndwr*, the MSS then extant of the ancient Britiſh learning and poetry were ſo ſcattered and deſtroyed, "that there eſcaped not one, (as *William Saliſbury* relates) that was not incurably maimed, and irrecuperably torn and mangled." See Evans's *Specimens of the Welſh Poetry*, p. 160.

Gildas, the moſt ancient Britiſh author, who flouriſhed about A. D. 580, bemoans the loſs of records in theſe words: "The monuments of our country, or writers, appear not, as either burnt by the fire of enemies, or tranſported far off by our baniſhed countrymen." *Gildas's Epiſtle.*

[3] "The univerſity of *Bangor-is-Coed*, founded by *Lucius* king of Britain, was remarkable for its valuable library. It continued 350 years, and produced many learned men. Congelus, a holy man, who died A. D. 530, changed the univerſity into a monaſtery, containing 1200 Monks. At the inſtigation of *Auſtin* the Monk, *Ethelfred*, king of Northumberland, maſſacred twelve hundred of the Britiſh clergy of this monaſtery: nine hundred, who eſcaped, were afterwards ſlain by pirates. This happened in the year 603. See *Humphrey Lloyd's Britannicæ Deſcriptionis Commentariolum*. *Lewis's Hiſtory of Great Britain*. Folio. p. 107. And *Rowland's Mona Antiqua*, 2d edition, p. 138. and 151.

[4] See *Guthrie's Hiſtorical Grammar*, and the ſequel of this hiſtory.

* There is a Catalogue of ſome of the moſt ancient Welſh manuſcripts in *Leges Wallicæ*, Fol. after the preface. And in Ed. Lhuyd's *Archæologia Britannica*, Fol. p. 254, &c. and in p. 225. Alſo in the Harleian Library, and in many other private Libraries in Wales.

[5] "*Ac yn ol Seiſill y daeth* Blegywryd *yn frenhim, ac ni bu erioed Gantor cyſtal ag ef o Gelfyddyd Muſic, na chwrydd cyſtal ag ef o hudol, ac am hynny y gelwid ef Duw y Gwareu, A bwn a wladychawdd ar Ynys Brydein 28 mlynedd, ag ynay bu farw: ſef oedd hunny wedi diliw 2069 o flynyddoedd.*" Tyſſilio's Britiſh

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De tous eſtrumens ſot maiſtrie
Si ſot de toute chanterie,
Molt ſot de lais, molt ſot de notes, &c.

Ev'ry inſtrument could play,
And in ſweeteſt manner ſing;
Chanting forth each kind of lay,
To the ſound of pipe or ſtring.

De vieles ſot et de rote,
De Harpe ſot et dechorum,
De lire, et de pſalterium:
Por ce qu'il ot de chant tel ſens,
Diſoient la gent en ſon tems,
Que il eſt dieux des jongliours,
Et dieux de tous les chanteours, &c.

He to pſaltry, viol, rote,
Harp, Crwth, and Lyre could ſing;
And ſo ſweet was ev'ry note
When he touch'd the trembling ſtring:
That with love and zeal inflam'd,
All who join'd the liſt'ning throng,
Him with ecſtaſy proclaim'd
God of Minſtrels, God of Song[6].

Before I enter on the account of the Druids, it is requiſite to give a derivation of the names of the different claſſes, by which they were formerly known. The *Derwydd*, *Bardd*, and *Ovydd*; or, as the Engliſh reader will better recognize them, the Druid, Bard, and Ovade, have been treated with great levity by etymologiſts; for they have been changed to almoſt every thing, in order to prop a tottering ſyſtem, or to haſten the conception of a fanciful reverie. After making this remark, it will be neceſſary to avoid incurring cenſure, and falling into the like error; which I hope to do, by giving the exact meaning of theſe words, ſtrictly as they are found in Britiſh writings for twelve centuries paſt, and without torturing them by altering a ſingle letter; a plan that ſhould always be adhered to in a language like the Welſh, that ſprings and expands from a regular ſet of primitive roots; otherwiſe it ends in mere conjecture; and in that caſe a fruitful brain may gueſs a very plauſible idea, and yet be far enough from the truth.

Derwydd, means the Body of the Oak, and by implication the Man of the Oak; formed from *Derw*, Oak, and *ydd*, a termination of nouns; as *Llywydd*, and *Darllenydd*; anſwering to the Engliſh terminations in Governor, Reader, and the like.

Bardd, ſignifies the Branching, or what ſprings from; derived from *Bâr*, a branch, or, the top; as *Cardd* from *Car*; *Tardd* from *Tar*, and *Taren:* alſo, the Miſleto of the Oak is called *Uchel-far*, the High, or Lofty Shrub.

Ovydd, implies the Sapling, or Unformed Plant; from *ôv*, raw, pure, and *ydd*, above explained; but when applied to a perſon, Ovydd means a Noviciate; or a holy one ſet apart.

Thence it appears evident, that *Derwydd*, *Bardd*, and *Ovydd*, were emblematical names of the three orders in the ſyſtem of Druidiſm, very ſignificant of the particular function of each. The *Derwydd* was the trunk, or ſupport of the whole; whoſe prerogative it was to form, and preſide over rights and myſteries. The *Bardd* was the Ramification from that trunk, arrayed in foliage, which made it conſpicuous; whoſe office was to record, and ſing to the multitude the precepts of their religion. And the *Ovydd* was the young Shoot growing up, enſuring a proſpect of permanency to the ſacred Grove; he was conſidered as a diſciple, and conſequently conducted the lighteſt and moſt trivial duties appertaining to the ſpreading temple of the *Oak*[7].

The Bards were originally a conſtitutional appendage of the druidical hierarchy, which was divided into three claſſes, prieſts, philoſophers, and poets[8]. At *Llanidan* in Angleſey, formerly inhabited by the druidical conventual ſocieties, we at this day find veſtiges of *Tre'r Dryw*, the Arch Druid's manſions; *Bôd-drudaû*, the abode of the inferior ones; and near them *Bôd-owyr*, the abode of the Ovades; and *Tre'r Beirdd*, the hamlet of the Bards[9]. Mr. Maſon, in his Caractacus, has adopted the ancient diſtinction of three orders of Druids.

Hiſtory, MS. Fabian alſo, ſpeaking of *Blegored*, names him "a conyng muſicyan, called of the Britons *God of Gleemen*." Chron. f. 32, ed. 1533. See alſo Lewis's Hiſtory, b. 3. ch. 35. *Blegywryd* was ſucceeded to the Crown of Britain by his brother *Archmael*. *Blegywryd's* daughter *Agaſia*, married *Durſtus* King of Scotland, about the year of the world 864; and from her the ſucceeding race of Scottiſh Kings are deſcended. *George Owen Harry's Book of Genealogy.* Quarto.

[6] Burney's Hiſt. of Muſic, Vol. II. p. 353.

[7] I am indebted to my ingenious friend Mr. William Owen, (the Johnſon of the Welſh language) for the above etymology of the Druids.

[8] *Mona Antiqua*, 2d edition, p. 65. &c. *Owen's Hiſtory of the Ancient Britons*, 8vo. London, 1743, vol. I. Introduction, p. 16. And the 4th book of the *Geography of Strabo*, who lived under *Auguſtus* and *Tiberius*.

[9] *Mona Antiqua*, p. 236, 239.

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Having ſpoken of the arch Druid, he proceeds——

His brotherhood
Poſſeſs the neighb'ring cliffs:
On the left
Reſide the ſage Ovades:—yonder grots
Are tenanted by Bards, who nightly thence,
Robed in their flowing veſts of innocent white,
Deſcend, with harps that glitter to the moon,
Hymning immortal ſtrains.

Of the Bards, however, and of their poetry and muſic, at thoſe remote periods, little more than a faint tradition is preſerved: and that little we either derive from the poetical remains of the Britiſh annals, or glean wherever it is ſcattered over the wider field of Roman hiſtory. There is no account indeed of Britain in any writer preceding Cæſar; but as it is incredible that its ancient arts ſprung up under the oppreſſion of the Roman yoke, and as it has never been pretended that any part of them was borrowed from the conquerors; whatever mention of them is found in the Greek and Roman authors, who ſucceeded the firſt invaſion, may fairly be produced as in ſome meaſure deſcriptive of their ſtate before it.

Thoſe nations could not ſurely be rude in the conſtruction of their poetry and muſic, among whom, as Cæſar declares [10], the ſupremacy and omnipotence of the gods was acknowledged, the immortality and tranſmigration of the ſoul was believed [11], opinions were formed concerning the motion of the planets and the dimenſions of the world, and whoſe youth was inſtructed in the nature and philoſophy of things.

In all the Celtic nations we diſcover a remarkable uniformity of manners and inſtitutes. It was the cuſtom of the antient Germans, when they marched to battle, to animate themſelves with ſinging verſes, prophetic of their ſucceſs, which they called Barditus [12]. It was the honourable office of the Bards of Britain to ſing to the harp; at their nuptials and funeral obſequies, their games and other ſolemnities, and, at the head of their armies, the praiſes of thoſe who had ſignalized themſelves by virtuous and heroic actions [13]. This entertainment made a deep impreſſion on the young warriors; elevated ſome to heroiſm, and prompted virtue in every breaſt. Among the Celts, ſays Diodorus Siculus [14], are compoſers of melodies, called Bards, who ſing to inſtruments, like lyres, panegyrical, or invective ſtrains: and in ſuch reverence are they held, that when two armies, prepared for battle, have caſt their darts, and drawn their ſwords, on the appearance and interpoſition of the Bards, they immediately deſiſt. Thus, even among the rude barbarians, wrath gives place to wiſdom, and Mars to the Muſes [15].

Poſidonius of *Apamea*, who flouriſhed about 30 years before Chriſt, an author cited by *Athenæus* in his ſixth book, has the following paſſage: "The Celts always carry to battle with them people whom they maintain as Paraſites. Theſe companions of the table celebrate their praiſes, either before the crowd which is aſſembled together, or before any individual who may be intereſted in theſe Eulogies. Their Singers they call, Bards; that is to ſay, Poets who publiſh the praiſes of Eminent Men with Songs [16]."

[10] De Bello Gallico, lib. vi.

[11] Thrice happy they beneath their northern ſkies
Who that worſt fear, the fear of death, deſpiſe;
Hence they no cares from this frail being feel,
But ruſh undaunted on the pointed ſteel,
Provoke approaching fate, and bravely ſcorn
To ſpare that life which muſt ſo ſoon return.
Rowe's Lucan, b. i.

[12] Tacitus de moribus Germanorum.

[13] Retreated in ſilent valley, ſing,
With notes angelical to many a harp,
Their own heroic deeds, and hapleſs fall
By doom of battle. *Milton.*

[14] As the men of this place were grown by little and little to civilities, the ſtudies of laudable ſciences, begun by the *Bards*, *Ovades*, and *Druids*, mightily flouriſhed here. And the *Bards* ſung unto the ſweet muſic of the Harp, the valorous deeds of worthy men, compoſed in heroic verſe. But the *Ovades*, ſearching into the higheſt altitudes of Nature's work, endeavoured to lay open and declare the ſame. Among theſe, the *Druids* of an higher wit and conceit, according as the authority of *Pythagoras* decreed, being tied unto ſocieties and fellowſhips, were addicted wholly unto queſtions of deep and hidden points, and they deſpiſing all human things, pronounced that men's ſouls were immortal." *Ammianus Marcellinus's Hiſt. by Holland*, 15th Book, and Chap. 9th.

[15] Diodorus Siculus de Geſt. Fabulos. Antiq. l. vi. See alſo the notes on the ſixth ſong of Drayton's Polyolbion.

[16] Τὰ δὲ ἀκέσματα αὐτῶν εἰσὶν οἱ καλούμενοι ΒΑΡΔΟΙ. ποιηταὶ δὲ ὄντες τυγχάνουσι μεθ' ὕδατος ἐπαίνους λέγοντες. Poſidonius apud Atheneum, lib. 6.

A fragment

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A fragment of *Poſidonius*, preſerved in Athenæus [17], enables us to exhibit the only ſpecimen of the genius of the Bards, that can be aſcribed with certainty to that early period. Deſcribing the wealth and magnificence of *Luernius*, *Poſidonius* relates, that, ambitious of popular favour, he frequently was borne over the plains in a chariot, ſcattering gold and ſilver among myriads of the *Celts* who followed him. On a day of banqueting and feſtivity, when he entertained with abundance of choice proviſions and a profuſion of coſtly liquors, his innumerable attendants; a poet of the Barbarians, arriving long after the reſt, greeted him with ſinging the praiſe of his unrivaled bounty and exalted virtues, but lamented his own bad fortune in ſo late an arrival. *Luernius*, charmed with his ſong, called for a purſe of gold, and threw it to the Bard; who, animated with gratitude, renewed the encomium, and proclaimed, *that the track of his chariot wheels upon the earth was productive of wealth and bleſſings to mankind.*

ΔΙΟΤΙ ΤΑ ΙΧΝΗ ΤΗΣ ΓΗΣ (ΕΦ ΗΣ ΑΡΜΑΤΗΛΑΤΕΙ) ΧΡΥΣΟΝ ΚΑΙ ΕΥΕΡΓΕΣΙΑΣ ΑΝΘΡΩΠΟΙΣ ΦΕΡΕΙ.

The diſciples of the Druidical Bards, during a noviciate of twenty years, learnt an immenſe number of verſes [18], in which they preſerved the principles of their religious and civil polity by uninterrupted tradition for many centuries. Though the uſe of letters was familiar to them, they did not deem it lawful to commit their verſes to writing, for the ſake of ſtrengthening their intellectual faculties, and of keeping their myſterious knowledge from the contemplation of the vulgar.

The metre in which theſe oracular inſtructions were communicated to the people, was called *Englyn Milwr*, or the Warrior's Song; and is a kind of Triplet Stanza. To give the Engliſh reader an adequate idea of their conſtruction, I have cauſed them to be tranſlated into the ſame number of lines and feet as the original, and have endeavoured to preſerve the ſenſe as near as the confined limits of the metre would allow. The two firſt lines do not ſeem to have much connection with the laſt; however, there appears to have been no ſmall degree of art employed in their compoſition. In the firſt lines the Druid deſcribes either actions that are familiar to every one, or the appearance of viſible objects; he then concludes with a precept of morality, or a proverbial ſentence; and by annexing it to *undoubted fact*, artfully implies, and engages the mind to receive the truth of the moral maxim, as equally clear and well eſtabliſhed as the identity of material objects [19].

Druidical Verſes [20].

Marchwiail derw deiliar;
A dyn fy nbroed o garchar —
Nac addef dy rîn i Lafar.

In the Oak's high-tow'ring grove,
Dwells the liberty I love —
Bablers from thy truſt remove.

Marchwiail

[17] See the Rev. Mr. Evans's Specimens of Welſh Poetry, in Diſſert. de Bardis, p. 65, and 66.

[18] Cæſar de Bello Gallico, l. vi.

[19] See Rowland's Mona Antiqua, p. 253, and Lhwyd's Archæologia Britannica, p. 251, and 221.

[20] The following trees and plants, are mentioned in the Druidical verſes, of *Marchwiail Derw mwynllwyn*, and in *Eiry Mynydd*.

Dâr; *Derw*, and *Deri*: Oak, and Oaks.
Cyrawal, (Criawol); the Quicken berries, or Mountain-aſh.
Aval, an apple-tree.
Coll, hazle-tree.
Celli, a grove of hazle.
Celyn, holly-tree.
Kelyg, willows.
Ysbyddad, a white thorn.
Berwg, the juniper-tree.
Perth, a buſh, or thorn-hedge.
Bedw, birch-trees.
Onn, aſh-trees.
Banadl, broom.——
Ysgaw, elder-trees; wall-wort, Dane-wort, or dwarf-elder.
Dryſi a mwyar; briars and dew-berries; black-berries, or bramble-berries.
Eithin, furze, or gorſe.
Meillion, the trefoil, or clover.
Cawn, the reed-graſs.
Efwr (*Efre*), ever, darnel, or cockle.
Tafawl, a ſort of dock.
Erwain, Goat's-beard, or elm-weed.
Rhedyn, fern, or polypody of the oak.
Brwyn, ruſhes.
Grûg, heath, or ling.
Eleſtr, the herb called flower-de-luce.
Gwyddfyd, honey-ſuckle.
Y Dderwen fendigaid, *(Lyſiaw'r hudol,)* the vervain, or cowſlip.

It ſeems that the Druids venerated theſe trees, and plants, according to their beauty, and the uſe they made of them.

The ſignal oak which the Druids made choice of, was ſuch a one, on which Miſleto did grow; by which token, they conceived that God marked it out, as of ſovereign virtue. Under this tree, on the ſixth day of the moon, (wherein they began their year), they invocated their Deity, with many other ceremonies. When the end of the year approached, they marched with great ſolemnity to gather the Miſleto, in order to preſent it to God; inviting all the world to aſſiſt at the ceremony in theſe words: *The New Year is at hand, gather the Miſleto.* The ſacrifices being ready, the prieſt aſcended the Oak, and with a golden hook cut off the Miſleto, which was received in a white garment ſpread for that purpoſe. This part of the ceremony being ended, the victims, two white bulls that never had been yoked,

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Marchwiail derw mwynllwyn;
A dynn fy nhroed o gadwyn —
Nac addef dy rîn i Forwyn.

Freedom by my ſide, I ſweep,
Through the Oak-grove, dark and deep —
From a Maid thy Counſel keep.

Marchwiail Bedw briglâs;
A dynn fy nhroed o 'wanas —
Nac addef dy rîn i Wâs.

Liberty I ſeek, and have,
Where green birchen branches wave —
Keep a ſecret from a Knave.

Eiry mynydd, gwyn pôb tŷ,
Cynnefin brân a chanu —
Ni ddaw dâ o dra chyſgu.

Snow, a robe o'er hamlets flings;
In the wood the raven ſings —
Too much ſleep no profit brings.

Eiry mynydd, gwyn brig gwrŷſg;
Gochwiban gwynt yn nherfyſg: —
Trêch fydd anian, nag addyſg.

See the foreſt white with ſnows!
Hark! the ſtorm of winter blows —
Nature beyond learning goes.

Eiry mynydd pŷſg yn rhŷd;
Cyrchid arw culgrwm cwmclyd —
Hiraeth am farw ni 'weryd.

When the mountain ſnow is ſpread,
Stags love ſunny vales to tread: —
Vain is ſorrow for the dead.

Eiry mynydd, hydd ym mron;
Gochwiban gwynt uwch blaen onn —
Trydydd troed i hên ei ffon.

Fleet the ſtag on mountain ſnow;
Winds through aſhen branches blow —
A ſtaff's the prop of age below [1].

Eiry mynydd, gwynt ai tawl;
Llydan lloergan, glâs tafawl: —
Odyd dŷn diriaid dihawl.

Fair the moon's reſplendent bow,
Shining on the mountain ſnow —
Peace, the wicked never know.

Eiry mynydd, glâs gwyddfyd;
Naturiaeth pawb ai dilyd: —
Ni bydd ddoeth yn hîr mewn llîd.

'Mid the ſnow green woodbines riſe;
All are bound by nature's-ties —
Anger dwells not with the wiſe.

I am indebted to the obliging diſpoſition of Mr Samwell, for the faithful and elegant verſification of the above Druidical Verſes.

In the three firſt of theſe triambics, the Druids ſeem to invocate their groves, and ſet forth their ſacerdotal privileges and exemptions [2]. In the others, they apoſtrophize the mountain *Eryri* or Snowdon, the Parnaſſus of Wales. We learn from Gildas, that the ancient Britons had an extraordinary veneration for mountains, groves, and rivers.

Maxims

yoked, were brought forth and offered up to the Deity, with prayers that he would proſper thoſe to whom he had given ſo precious a boon. Of the Miſleto, thus gathered, they made a potion, which they adminiſtered as an antidote to all poiſons; and uſed it as a remedy to prevent barrenneſs: (probably the berries).

In ſome parts of Wales, the Miſleto is called *Oll-iach*, All-heal; *Pren Awyr*, the Celeſtial Tree; and *Uchelwydd*, the lofty Shrub. Beſides the Miſleto, the Druids ritually gathered the Selago, or *Firr Club-moſs*; and the Samolus, or *Round-leaved Water Pimpernal*; both which they applied to medicinal purpoſes. *Pliny's Nat. Hiſt*, XVI. C. 44.—And *Evelyn's Sylva*, with notes by Dr. *Hunter*.

Sir *John Colbatch* has publiſhed a curious Diſſertation on the Efficacy of the Miſleto; in the year 1720. Octavo, 2d edition. Likewiſe, Dr. Marx, has publiſhed a book on the Virtues of Acorn Coffee. See the mode of making it, in the Annual Regiſter for 1779, p. 122. of the 2d part. Printed by Dodſley.

[1] Literally, the third foot to the aged is his ſtaff.

[2] The Oak was held in veneration among the ancient Britons and Gauls.

> High as his topmoſt boughs to Heaven aſcend,
> So low his roots to hell's dominions tend. *Georg.* II.
>
> The monarch Oak, the patriarch of the trees,
> Shoots riſing up, and ſpreads by ſlow degrees:
> Three centuries he grows, and three he ſtays
> Supreme in ſtate; and in three more decays. *Dryden.*

The Druidical altars were often encloſed with Oaks, ſtrewed with their leaves, and encircled with their branches: they alſo ſerved for wreaths to deck the heads of the muſicians, ſingers, and dancers, and other votaries, that bore a part in their ſacred feſtivals and ſolemnities. *Carte's Hiſt.* Vol. I. p. 42.

An Oaken garland to be worn on feſtivals, was the recompenſe of one who had ſaved the life of a citizen in battle.

Likewiſe, the leaves of Oak were uſed in token of victory. *Addiſon.*

The Druids and Bards were excuſed from perſonal attendance in war, nor did they pay taxes, and had an immunity of all things: the Prieſts and Levites among the Hebrews, enjoyed the ſame privileges. *Ezra*, 7. 24.

We find remains of Druidical Monuments in many parts of Britain; ſome in groves, others on the tops of bare hills; which bear a ſtrong ſimilitude with the cuſtoms of the early patriarchs, mentioned in Sacred Hiſtory.

"And Moſes wrote all the words of the Lord, and roſe up early in the morning, and builded an altar under the hill, and twelve pillars according to the twelve tribes of Iſrael." *Exodus, chap.* 24. *ver.* 4.

"And Abraham planted a grove in Beer-ſheba, and called there on the name of the Lord, the everlaſting God." *Chap.* 21. *ver.* 33.

"And Moſes ſaid unto the Lord, the people cannot come up to mount Sinai: for thou chargeſt us, ſaying, ſet bounds about the mount, and ſanctify it." *Exodus, chap.* 19. *ver.* 23.

"And Joſhua wrote theſe words in the Book of the Law of God, and took a great ſtone, and ſet it up there under an Oak, that was, by the ſanctuary of the Lord." *Joſhua, chap.* 24. *ver.* 26.

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Maxims of the Druids.

They acknowledged one ſupreme God.

The arcana of the ſciences were not committed to writing, but to the memory.

Great care was taken in the education of children.

None were inſtructed but in the ſacred groves.

Souls were deemed immortal; and tranſmigrated into other bodies, after death.

If the world was deſtroyed, it would be by fire, or water.

He that came laſt to the aſſembly of the States, was liable to be puniſhed with death.

The diſobedient was excluded from attending at the ſacrifices; deprived of the benefit of the law; rendered incapable of any employ; and his ſociety avoided by all.

Priſoners of war, robbers, or thoſe that committed heinous crimes, were either ſlain on the altars, or burnt alive encloſed in wicker, as a ſacrifice to the Deity.

Nothing but the life of man could atone for the life of another.

Abſtinence from women, until ſuch a period of age, they highly commended; imagining that nothing contributed ſo much to ſtature, ſtrength, and vigour of body: but to have any commerce of that kind before the age of twenty, was accounted ignominious in the higheſt degree.

They derived the origin of all things from heaven [3].

Theſe articles may ſerve to give a ſpecimen of the principles and religion of the Druids, who flouriſhed a long while in Britain, Ireland, Gaul, &c. There were Druideſſes, as well as Druids. It was a female Druid of Tungria, according to Vopiſcus, that foretold to Diocleſian, (when a private ſoldier in Gaul,) that after he killed a boar, he ſhould be emperor of Rome [4].

The following fragment was addreſſed to *Beli Mawr* [5], or King Beli the Great; Father of *Caſwallon* (or *Caſſivelaunus*,) the celebrated oppoſer of *Julius Cæſar:* and is, perhaps, the oldeſt hiſtorical poetry of the Britons.

Draig amgyffrau odd uch llan lleſtrau llady,
Llad yn eurgyrn, eurgyrn yn llaw, llaw yn ysgi,
Ysgi yn modrydaf:
Ffur iti iolaf
Buddug Feli ab Monogan;

Beli, like a Dragon ſups
Honied drink from glitt'ring cups.
Joy the golden horns afford,
Joy to Britain's warlike lord.
Hands that lift the ſparkling mead,
Slaughter through the tents have ſpread!
Fame and honour he has won,
Great *Monogan's* [6] gallant ſon.

The nobleſt Druidical ſtructures in this iſland, is the Temple of *Stonehenge*, on Saliſbury Plain; and the Temple of Ambri, *Dinas Ambri*, or Amſbury, in Wiltſhire. See *Stukeley's Hiſt.*

There are many veſtiges in Wales, which ſtill retain the name of the Druids: viz. *Llan y Derwyddon*, the village of the Druids, near St David's, in Pembrokeſhire. *Cerrig y Druidion*, the ſtones of the Druids, a village in Denbighſhire. *Caer Drewyn*, the bound or town of the Druid, on the hill oppoſite Corwen: and, *Dryw-goed*, the grove of the Druids, in the pariſh of Llanddervel, Meirionethſhire: and *Stanton Druw*, *Somerſetſhire*.

In early times, the Druids were the only legiſlators, and their courts of judicature were called *Gorſeddeu*, which were ſituated on the moſt conſpicuous eminence, in the open air; where cauſes were tried, and judgement pronounced. One of thoſe places ſtill retains the name, *Moel y varn*, or, the hill of Judgment; which is the mountain above Malvern Wells, in Worceſterſhire.

A little after *Cæſar's* time, the Druids ceaſed in Gaul, yet in Britain they flouriſhed long after. *Pliny*, Lib. 30. c. 1.

It is recorded, that the Druids were perſecuted by Tiberius. And afterwards in the reign of Nero, by Julius Agricola, about A. D. 60.

[3] *Cæſar's Commentaries*, book vi. *Carte's Hiſtory of England*, and *Mona Antiqua*.

[4] *Mona Antiqua*.

[5] Beli, the ſon of Manogan, reigned King over all Britain, about 85 years before the Chriſtian era: he had three ſons, Lludd, Caſwallon, and Nymnyan. Caſwallon oppoſed Cæſar about 55 years before Chriſt. We are informed by *Suetonius*, that the Britons put Cæſar to flight *(Dictatorem Cæſarem repulſſent.)* And *Bale*, in his Hiſtory, ſays, "Caſſibelin repulſed Cæſar twice from Britain by force of arms." See *Lewis's Hiſtory of Great Britain*, Fol. p. 76. and 80.

"King Caſwallon being elevated with joy for this ſecond victory, over a people who ſtiled themſelves maſters of the world; and he commanded the chief Herald to make a proclamation, and to ſend letters to ſummon all the nobility of Britain with their wives to London, in order to partake of feſtivity and mirth. Accordingly they all readily appeared, and prepared variety of ſacrifices. And it is ſaid, there was killed for that great banquet, 20,000 oxen, fifty thouſand ſheep, and alſo fowls of different kinds without number, beſides thirty thouſand wild beaſts of various ſorts.

"Ugain mil o fwyſtfiledd,
Yn feirw a lâs pan fu'r wledd."

As ſoon as they had performed theſe ſolemn honours to their Gods; they feaſted themſelves on the remainder, as was uſual at ſacrifices; and ſpent the reſt of the day and night in various plays and ſports." This is called one of the three honourable Feaſts of Britain: namely, The Feaſt of Caſwallon;
The Feaſt of Arelius Ambroſius;
and, The Pentecoſt Feaſt of King Arthur.
Tyſſilio's Britiſh Hiſtory.

The Verulanian Municipy, celebrated by *Spenſer*, and mentioned by *Tacitus*, the chief ſeat of Caſwallon; was near St. Albans, in Hertfordſhire.

[6] Manogan, father of Beli Mawr, was King of Britain about 120 years before Chriſt. There is a coin of *Manogan Rex*, deſcribed among the plates of coins of the ancient Welſh Kings, by Dr. Stukeley.

Rhi

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Rhi rhygeidwa
Ynys fel Feli,
Teithiawg oedd iddi.

I will ſound his praiſes high,
Darling ſon of victory.
Chiefs, like him who guard the land,
Well deſerve ſupreme command.

Verſified by Mr. Samwell.

When the Roman legions, after the invaſion of Britain, and the conqueſt of the Gallic provinces, were recalled to oppoſe the power of Pompey in Italy, the exultation of the Druids and Bards, at recovering the ſecure poſſeſſion and exerciſe of their ancient myſtical and poetical function, is deſcribed in a very animated manner by Lucan:

The *Druids* now, while arms are heard no more,
Old myſteries and barb'rous rites reſtore:
A tribe who ſingular religion love,
And haunt the lonely coverts of the grove.
To theſe, and theſe of all mankind alone,
The Gods are ſure reveal'd, or ſure unknown.

You too, ye *Bards!* whom ſacred raptures fire,
To chaunt your heroes to your country's lyre;
Who conſecrate, in your immortal ſtrain,
Brave patriot ſouls in righteous battle ſlain;
Securely now the tuneful taſk renew,
And nobleſt themes in deathleſs ſongs purſue [7].

Such was the new but imperfectly diſcovered ſcene which the great Cæſar's ambition opened in Britain. Nor are theſe accounts only imperfect; they are alſo partially delivered, as ſome bold ſpirits, even among the Romans, have hinted [8].

Y Derwyddon, the Druids, were the Fathers of Literature; as is manifeſt by the following extracts from the works of the Bards, and others.

Derwyddon doethur,
Darogenwch i Arthur.
Taliesin's Poem of the Battle of Goddau.

Ye ſapient Druids,
Propheſy to Arthur.——

Nis gywr namyn Duw, a dewinion byd,
A diwyd Dderwyddon. Cynddelw.

Hidden but from God, the magi of the world,
and inveſtigating Druids.——

Dywawd Derwyddon
Dadeni haelion,
O bil eryron
O Eryri, &c. Prydydd y Moch.

Druids celebrate the re-appearing
of the liberal rulers,
poſterity of the warriors
of Snowdon.——

Pomp. Mela de ſitu orbis, Lib. 3. and Tacitus, calleth the Druids (*Sapientiæ Magiſtri*), the Maſters of Wiſdom. We are *alſo* informed by Cæſar, that their order and diſcipline originated in Britain; and was from thence conveyed into Gaul: and thoſe, who deſired to be perfectly inſtructed in the doctrine of the Druids, came over into Britain to be taught [9].

Ammianus Marcellinus tells us, "In theſe places, among the rude unpoliſhed people, grew up the knowledge of arts and ſciences, begun and ſet up by Bards, Ovades, and Druids [10]." Likewiſe, Diogenes Laertius

[7] Rowe's Lucan, b. i. v. 785, &c.
[8] Suetonii Vitæ. Lucan Pharſalia.
[9] *Cæſar's* Commentaries, Book VI. chap. 13. and Carte's Hiſt. of England, Vol. I. p. 61.
[10] *Ammianus Marcellinus*, Lib. XV. chap. 9. *Mona Antiqua.* Alſo, *Wolfangus Lazius* (upon the report of *Marcellinus*) declareth, that the Greek letters were firſt brought to Athens by *Timagenes*, from the Druids. The Scripture informs us, that Aſtrology and Hebrew letters were invented by *Seth* and *Enos*.

The following obſervations by the late Lewis Morris, Eſq. is too curious to omit; therefore, I will give it here in his own words.

"The Britiſh letters are to be ſeen on the tomb-ſtone of Cadvan, King of North Wales, in the Church of Llangadwaladar, in Angleſey." Alſo, ſee *Rowland's Mona Antiqua.* p. 156.

"For doth not Cæſar expreſsly ſay, that the Druids (who took their firſt inſtruction from Britain) had characters to write their private affairs in, *Græcis literis utuntur.* Cæſar de Bell. Gall. Lib. VI. chap. 13.—And there was a letter from Mr. William Maurice, of Cevn y Braich, to Mr. Robert Vaughan the antiquary; giving an account of a Britiſh coin (mentioned in Camden's Britannia) of *Bleiddyd*, Bladud, or Blatos, a King of Britain ſome hundreds of years before the coming of the Romans; the coin is now in the Cottonian Library: but Camden owned he could make nothing of it." Thie

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Laertius ſays of them, "that they taught obſcurely and enigmatically their points of philoſophy." Inſomuch, that in borrowing the words of Milton, we may ſay,

"That rather Greece from us theſe arts deriv'd [11]."

The Druids and Bards were the divines, philoſophers, legiſlators, phyſicians, prophets and muſicians, of the ancient Britons and Gauls, in the time of Paganiſm. They compoſed hymns for the uſe of the temples, and accompanied them with their harps: (not unlike the ſingers and muſicians among the Jewiſh Levites). They ſang the eſſence and immortality of the ſoul; the works of nature; the courſe of celeſtial bodies; the order and harmony of the ſpheres; the encomiums on the virtues of eminent men [12]. In later periods, they kept an account of the deſcent of families, emblazoned their arms, and wrote ſongs on the valiant actions of illuſtrious warriors in heroic verſe, which they chanted to their harps; and conſequently were the national hiſtorians. And from them our ancient hiſtory hath been collected; and not only ours, but all ancient hiſtories of other nations, (except perhaps the Jews) have been collected from the ſame kind of materials.

Ye ſacred Bards, that to your harps melodious ſtrings,
Sung th' ancient heroes deeds, (the monuments of kings [13].)

The orator Himerius, particularly deſcribes the dreſs of Abaris, an Hyperborian, or a Britiſh Sage, who travelled into Greece; and ſays, "Abaris came to Athens not clad in ſkins like a Scythian, but with a bow in his hand, a quiver hanging on his ſhoulders, a plad wrapped about his body, a gilded belt encircling his loins, and trowſers reaching from the waiſt down to the ſoles of his feet [14]."

The Druids, and the other orders of Bardiſm, wore their hair ſhort, and their beards very long; they alſo wore long habits: but the Druids had on white ſurplices, whenever they religiouſly officiated [15]. The habit of a Druid, taken from an ancient ſtatue, is to be found in *Mona Antiqua*; and Druids and Druideſſes are delineated in *Fricki's Commentatio de Druidis.*

[1] This *Bladud*, the ſon of Rhun, was the founder of Bath Some mention of him is made in *Ponticus Verunius*, and in John Bale's Hiſtory.

Some years ago, there was a medal of our Saviour, with Hebrew characters on the reverſe ſide of it, found at *Bryn Gwyn*, the Supreme Tribunal of the Druids, in Angleſey; which is now in the Aſhmolean Muſeum, Oxford. See *Mona Antiqua*, p. 93. of the 2d edition.

Cæſar's Commentaries, Book V. chap. 10. ſays: "The Britons uſed braſs money, and iron rings of a certain weight."

There ſtill remain many very ancient Britiſh coins. Dr. Stukeley has favoured the world with twenty-three plates of impreſſions, from the ancient coins of the Welſh kings. And among them, a coin of *Bleiddyd*, Blatos, or Bladud, King of Britain, about 900 years before Chriſt. Coins of *Manogan Rex*, who reigned about 130 years before the Chriſtian era; of *Cynvelyn*, or *Cunobelin*, King of the Caſſivelauni, (whoſe royal ſeat was at *Caer-Meguaid*, or Malden, in Eſſex;) In his reign our Saviour was born. *Meurig*, or *Marius Rex*, and his ſon *Coel Rex*, who flouriſhed about A. D. 127. *Lles ab Coel*, or *Lucius Rex*; in whoſe reign the Britons embraced the Chriſtian faith, about A. D. 179. *Cogiduvnus Rex*, ſon of *Cynvelyn*, King of Glouceſterſhire and Oxfordſhire, flouriſhed A. D. 40. *Cariadoc*, or *Caractacus Rex*, King of North Wales. And *Praſutagus Rex:* King of Cambridgeſhire, Norfolk, and Suffolk; who both reigned A. D. 50. *Buddug*, or *Boadicia Regina*, A. D. 58. *Gweirydd*, or *Arviragus Rex*, A. D. 60. *Gwallog ab Lleenawg*, or *Galgacus Rex*, called one of the three Worthies of Britain, who overcame the Romans in battle, about fifty years before the Chriſtian æra. *Carawn*, or *Carauſius*, Emperor of Britain, who was born at St. David's, and where his money were ſtruck, about A. D. 280: ſee one of his coins in Mona Antiqua, Plate the 8th, which was found in Angleſey: From him *Tre-garawn*, and the river Caron, in North Wales, derive their names. Some of theſe heroes are mentioned by *Cæſar*, *Tacitus*, &c. Alſo, *Stukeley's Medalic Hiſtory. Pegge's Eſſay on Coins. Langwith on Coins. Lewis's Hiſtory of Great Britain.* And, *A Diſſertation upon Gorwen*, or *Oriuna*, the ſuppoſed wife of Carauſius.

The ancient Britiſh characters, which now erroneouſly are called the Saxon letters; are ſtill to be found on pillars, and tombs, in Wales. As a proof of this aſſertion; Dr. Johnſon, who has fully examined every record extant on that ſubject, honeſtly confeſſes, in his Hiſtory of the Engliſh Language, theſe words: "The Saxons firſt entered Britain about the year 450. They ſeem to have been a people without learning, and very probably without an alphabet."

Likewiſe, Mr. Robert Vaughan the antiquary, in a letter to Archbiſhop Uſher, ſays; "The Iriſh, and Saxon characters were the old Britiſh."

According to Salmon's Chronology; in the early part of Alfred's reign, there was hardly a layman in England that could read Engliſh, or a prieſt that underſtood Latin.

In the time of King Henry the VIIIth, there was found at Ambreſbury, in Wiltſhire, a table of metal, which appeared to be tin and lead commixed, inſcribed with many letters, but in ſo ſtrange a character, that neither Sir Thomas Eliot, nor Mr. Lily, School-maſter of St. Paul's, could read it, and therefore neglected it. Had it been preſerved, probably it might have led to ſome diſcovery. See *Gibſon's Notes to Camden.*

If the reader wiſhes for a further illuſtration of the ancient Britiſh letters, I refer him to *Mr. Edward Lhwyd's learned Preface*, which is tranſlated into Engliſh in *Lewis's Hiſtory of Great Britain*; Fol. p. 59 of the Introduction. Alſo, *Lhwyd's Archæologia Britannica*, p. 225, &c. and p. 254.

[11] Milton's Paradiſe Regained. And Selden in his Tracts, p. 16. ſays: "It appears plainly, that the Druids were the oldeſt ſtanding among the Philoſophers of the Gentiles, and the moſt ancient among their Guardians of Laws."

[12] *Drudion o Veirddion a vawl*
Neb dragon namyn draig ai dirper. Cynddelw.
The courageous of the Bards,
Celebrate no chief, but chiefs of merit.

Alſo, Pliny. Tacitus. Mona Antiqua. and Samme's Britannia.

[13] Drayton's Poliolbion, 1ſt Song.

[14] Strabo, Orat. apud Photium in Biblioth. p. 1135. and Carte's Hiſt. of England, Vol. I. p. 69. *Abaris*, taught *Pythagoras* the doctrine of tranſmigration of ſouls. *Carte's Hiſt.* p. 61. and 64. And *Lewis's Hiſt.* p. 7.

[15] Toland's Hiſtory of the Druids, p. 21. Mona Antiqua, p. 65.; and Samme's Brit. p. 101.

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The Druidical *Bards* likewiſe wore an eccleſiaſtical ornament during the celebration of their rites, called *Bardd-gwcwll*, which was an azure garment with a cowl to it: "The ſky-worn robes of ten'reſt blue." This was afterwards worn by the lay-monks of Bardſey Iſland, in the beginning of Chriſtianity, and were then called *Cyliau Dûon*, or Black Cowls: (at which place Myrddin the Bard ſtudied, ended his days, and where he was buried.) The Gauls, who borrowed this cuſtom from the Bards, wore the *Cucullus* remarkably long, whence it obtained, on its being made uſe of at Rome, the name of *Bardo-cucullus* [1], or the Bards Cowl, or Hood; which is ſtill worn by the Capuchin Friars.

The *Ovyddion*, a third claſs of Druids, wore green garments; the ſymbol of Youth, Learning, and Love.

"Peace o'er the world her olive-wand extends,
"And white-rob'd innocence from Heav'n deſcends."

The Sacerdotal Order of Druids wore white; as an emblem of Truth, and Piety. The Bards, who were the Ruling Order, wore uni-colour blue robes; the ſymbol of Heaven, Peace, and Fidelity. Theſe colours are ſtill worn by eccleſiaſtical perſons. Blue was the favourite colour among the Britons, from the earlieſt time.—There is an old Welſh proverb:

Y gwîr lâs, ni chyll mo'i liw. ——— True blue, keeps its hue.

There are ſeveral ſcattered relics of the Bardic profeſſion, which ſtill may be traced in this Iſland, in the names of places: ſuch as *Alaw'r Beirdd*, the portion of the Bards, in the pariſh of Llanvachreth: *Llanvihangel trê'r Beirdd*, the habitation of the Bards, in the pariſh of St. Michael: and *Aberveirdd*, or the Bards River, in Angleſey. *Maen y Bardd*, the Bard's Stone, or Tomb, near Bwlch y Ddeu-vaen, in the pariſh of Llanglunin, Carnarvonſhire: and *Bryn y Bâr*, the hill of the Bards, near Tal y Cavn. *Pentre 'r Beirdd*, the village of the Bards, in the pariſh of Cegidva, Montgomeryſhire. *Court Brynn y Beirdd*, the Court-hill of the Bards, near Llandeilo-vawr, Carmarthenſhire. And *Croes y Bâr*, the Croſs of the Bards, in the pariſh of Eglwys-ilan, Glamorganſhire.

From the Welſh word *Bardd*, is derived the Engliſh word Bard, and the Latin Bardus: the plural is *Beirdd*, Bards, or Bardi: And, *Barddas*, *Barddawd*, and *Barddoniaeth*; is Poetry, Hiſtory, or Philoſophy. We are informed by *Strabo*, that Poetry was the firſt Philoſophy that ever was taught.

The Druids, expelled from Britain by the legions, took refuge in Ireland, Bardſey, and the Iſle of Man; places which the Roman ſword could not then reach. The theory of the Britiſh Muſic moved with them, and ſettled in Ireland, which from that period were for many ages the ſeats of learning and philoſophy, till wars and diſſentions buried almoſt every trace of them in oblivion [2].

The Bards, having now loſt their ſacred Druidical character, began to appear in an honourable, though leſs dignified capacity at the courts of the Britiſh kings. The Oak Miſſelto [3] was deprived of its ancient authority, and the ſword prevailed in its place. The Muſick as well as the Poetry of Britain, no doubt, received a tincture from the martial ſpirit of the times: and the Bards, who once had dedicated their profeſſion to the worſhip of the gods in their ſylvan temples, the celebration of public ſolemnities, and the praiſe of all the arts of peace, and who had repreſt the fury of armies preparing to ruſh upon each other's ſpears: now

——— With other echo taught the ſhades
To anſwer, and reſound far other ſong [4].

If, while Britain remained a Roman province, the deſultory wars produced any compoſitions that deſerved to live, they were deſtroyed by the calamity that occaſioned them.

I have extracted what related to the Bards from an ancient manuſcript, called *Y Trioedd Ynys Prydain*, (the Triades of the Iſle of Britain:) ſuppoſed to have been begun about the third or fourth century *. This is a brief Chronicle of the moſt remarkable occurrences, or traditions of former times; and appears to have been continued to the ſeventh century, which is the lateſt period noticed in that memorial. The

[1] Martial, and Samme's Britannia, p. 116. In the Monaſtery of St. David's, about the beginning of the ſixth century, they were cloathed with garments of ſkins. And in the Monaſtery of *Cluny*, the habit of the Monks was a great frock with a black hood, over a white garment. *Gabriel D'Emillianne's Hiſt. of Monaſtical Orders.*

[2] An Account of the Britiſh or Cambrian Muſic, by Mr. Lewis Morris. Hiſt. Gildæ, apud Gales Scriptores, Vol. I. p. 16. and Lewis's Hiſtory of Brit. p. 228.

[3] *Ad Viſcum Druidæ, Druidæ cantare ſolebant.* Ovid. See Mona Antiqua.

[4] Milton's Paradiſe Loſt.

* Or, probably much earlier.

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fragment therefore is curious, as it gives an idea of the manner in which the Britons commemorated events: the chief object obſerved in its conſtruction, is the arrangement of three ſimilar incidents, characters, or ſubjects in each Triad: only thoſe ſeem to be ſelected that were deemed the moſt important of different claſſes; and are happily contrived to aſſiſt the memory.

Try Eurgryd Ynys Prydain.

Caſwallon mab Beli, pan aeth i geiſio Flûr hyd yn Rhufain.
Manawydan mab Llŷr, pan fu hyd ar Ddyfed.

A Llew Llawgyffes, pan fu ef a Gwdion yn ceiſio henw, ac Arfau, y gan Riarot y Fram.

The Three golden-robed Heralds of the Iſland of Britain.

Caſwallon ſon of Beli*, when he went as far as Rome for Flûr, (his Queen.)
Manawydan ſon of Llŷr, when he went to Pembrokeſhire.
And Llew Llawgyffes, when he went with Gwdion, to ſolicit a Name and Arms, of Rhiarot y Vram: (a celebrated King at Arms.)

* *Caſwallon* reigned about 55 years before Chriſt.

Tri Marchog Aurdafodiog yn Llŷs Arthur.

Gwalchmai mab Gwyar.
Drydwas mab Tryphin.
Ac Eliwlod mab Madog ab Uthr.
Gwyr doethion oeddynt, ac mor dêg a llaryaidd, ac mor hyawdl a hynaws yn ei hymadroddion, ac y byddau anhawdd i néb ballu iddynt o'r negeſau ageiſynt.

The Three golden-tongued Knights, of the Court of King Arthur.

Gwalchmai ‡, ſon of Gwyar.
Drydwas ſon of Tryphin.
And Eliwlod ſon of Madog ab Uthr.
Theſe three heroes were ſo candid, gentle, and eloquent, having ſuch ſoftneſs in their language, that it ſeemed impoſſible for any one to deny their requeſts.

‡ Gwalchmai was nephew to Arthur, and Lord of Pembrokeſhire.

Tri phif Fardd Ynys Brydain.

Merddyn Emrys.
Merddyn mab Morfryn.
A Thalieſin pen Beirdd.

The Three principal Bards of the Iſland of Britain.

Merlin Ambroſius.
Merlin ſon of Morvryn.
And Talieſin, the Chief of the Bards.

He acquired this title, from having ſung *The Silence of the Bards*, in the preſence of 33 of the order, at the Court of Prince Maelgwn; and that was probably at a Muſical and Poetical Conteſt: after that time, he was called Talieſin, Chief of the Bards.

Tri Gwaywrudd Beirdd Ynys Prydain.

Triſtfardd, Bardd Urien.
Dygynelw, Bardd Owain.
Ac Afan Ferddig, Bard Cadwallon ab Cadfan.

The Three Bloody-ſpear'd Bards of the Iſle of Britain.

Triſtvardh, Prince Urien's Bard.
Dygynelw, Prince Owen's Bard.
And Avan Verdhig, King Cadwallon's Bard.

Tri Ofer-feirdd Ynys Prydain.

Brenhin Arthur.
Cadwallon mab Cadfan.
A Rhyhawd ail Morgant.

The Three unqualified Bards of the Iſle of Britain; (that is, who were Poets, but not brought up regularly in the order of Bards;) or, the Three Trifling Poets.

King Arthur †.
King Cadwallon, ſon of Cadvan.
And Rhyhawd ſon of Morgant.

† There ſtill remain ſome verſes compoſed by Arthur, and his nephew Eliwlod.

Tair Anfad Fwyellawd Ynys Prydain.

Bwyellawd Eiddyn ym mhen Aneurin.

Ar Fwyellawd Llawgad trwm bargawd Eiddyn ym mhen Afaon mab Talieſin.
A'r Fwyellawd ym mhen Golyddan Fardd.

The Three heinous battle-axe ſtrokes of Britain.

The ſtroke of Eiddin, on the head of Aneurin the Bard.
The ſtroke of Llawgad trwm bargawd Eiddyn, on the head of Avaon, ſon of Talieſin.
And that on the head of Golydhan the Bard.

Tri

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Tri Tharw unben Ynys Prydain.
Elmur mab Cadair: (Cadegyr.)
Cynhafal mab Argad.
Afaon mab Talieſin.
Tri meib Beirdd oeddynt.

The Three irreſiſtible Chiefs of the Iſland of Britain.
Elmur, ſon of Cadair.
Cynhaval, ſon of Argad.
And Avaon, ſon of Talieſin.
They were Bards, and ſons of Bards.

Tri anwyl llys Arthur, a thri câd-farchawg ny fynnaſant benteulu arnynt erioed; ac y cant Arthur Englyn iddynt nyd amgen.
Sef, yw fy nhri chatfarchawc,
Mael, a Lludd llyrygawc,
A choleſn Cymru, Cradawc.

The Three undaunted Chiefs of King Arthur's Court, and the three knights of battle that never owned a comptroller over them; to whom Arthur ſung the following ſtanza.
Theſe are my three knights of battle,
Mael, and *Lludd* clad in armour;
and the pillar of Cambria, *Caradoc*.

Tri dyfal gyfangan ynys Prydein;
Un oedd yn ynys Afallach;
Yr ail y'nghaer Caradawc;
Ar trydydd ym Mangor is y coed.
Y'mhob un or tri lle hynny, i'r oedd 2400 o wyr creſyddol, ac o'r rhai hynny 100 cyfnewidiol bob awr o'r 24 yn y dydd a'r nos, yn parhau mewn gweddiau a gwaſanaeth i Dduw yn ddidranc ddiorphwys byth.

The three perpetual choirs of the Iſland of Britain. One was in the iſle of *Avalonia*[5], in Somerſetſhire: the ſecond at *Saliſbury*[6], in Wiltſhire: and the third at *Bangor-is-coed*[7], in Flintſhire.
In each of theſe three abbeys there were two thouſand four hundred religious perſons; one hundred being appointed to attend the choir for each hour; ſo that they chanted in rotation without intermiſſion; and, in the courſe of the day and night, the whole performed their duty, that the ſervice of God might be without ceaſing.

Tri unben Deifr, a Brynaich.
Gall, mab Dyſgyfeddawg.
Dyfedel, mab Dyſgyfeddawg.
Ag Yſgwnell, mab Dyſgyfeddawg.
Tri Beirdd, a meib Bard oeddynt,

The Three Sovereigns of Deira, and Bernicia.
Gall, the ſon of Dyſgyvedhog.
Dyvedel, the ſon of Dyſgyvedhog.
And Ysgwnell, the ſon of Dyſgyvedhog.
Who were Bards, and ſons of a Bard, and flouriſhed about A. D. 550.

Tri thrwyddedawg Llŷs Arthur.
Llywarch Hên.
Llumhunig ab Maon.
A Heledd Gyndrwyn.

The Three Free gueſts of King Arthur's Court.
Llywarch Hên.
Llumhunig ab Maon.
And Heledd Gyndrwyn:
(Were Bards.)

[5] Gildas reports, that Joſeph of Arimathea was ſent by Philip the Apoſtle to this iſland in the days of *Gweirydd*, or Arviragus King of Britain, A. D. 60. He inſtructed the Britons in the Chriſtian faith, in the iſle of Avalonia, or Glaſtonbury; where he built a church, which was afterwards converted into an abbey. The name is derived from *avallon*, or apple-trees. Giraldus ſays, it abounded formerly with apples and orchards, and was ſurrounded with water.

[6] Saliſbury, or the old Sarbiodunum, was a city of great antiquity in the time of the Britons. But it being the ſeat of war, rendered it unfit for ſtudy and contemplation. The preſent city of Saliſbury, called New Sarum, was raiſed out of the ruins of the old, which ſtood upon a hill, and had an epiſcopal ſee and cathedral. Moſt hiſtorians derive Sarum from *Sarron*, the ſon of *Magus*, who reigned over the Celtes about the year of the world 2040; and, to reſtrain the fierceneſs of his people, he inſtituted public ſchools. Perionius Caius, in his Antiquities of Cambridge, ſays, that Sarron, the third king of the Britons and Celtes loved learning, and was the firſt who founded public ſtudies, or ſeminaries of learning, among the Britons or Celtes; whence prieſts and philoſophers were called *Sarronidæ*, which were the ſame with the Druids.
Saliſbury was afterwards called *Caer-Caradoc*, from King Caractacus, who made himſelf famous about A. D. 50. The town and monaſtery of Ambreſbury, near Saliſbury, were founded by Aurelius Ambroſius, about A. D. 480; who, in the declenſion of the Roman Empire, aſſumed the government of Britain, and with the aſſiſtance of the valiant Arthur repelled all foreign invaders.

[7] Lucius, ſon of Coel, called by the Britons, *Lles a'r lleuver mawr* (Lucius with the great ſplendor of light), who was the firſt Chriſtian King of Britain, and reigned about A. D. 180. This Lucius, for the increaſe of learning and preſervation of the Chriſtian faith in his realm, founded the ſeminary of Bangor-is-coed, near Wrexham, North Wales; which contained a valuable library, and continued 350 years. Having brought up many learned men; at laſt, *Cynwyl*, or Congelus, converted it from an univerſity into an abbey, and was himſelf the firſt abbot thereof, about A. D. 530.
It is recorded, that this celebrated monaſtery, from *Porth Cleis* to *Porth Wgon* (names of two gates), extended a mile from each other. The river Dee now runs between where the two gates ſtood.
Likewiſe, Cynedda is ſaid to have built a temple at this Bangor, about 800 years before Chriſt. *Tyſſilio's Brit. Hiſt. Lewis's Hiſt. Brit. and Bede.*

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Tri Aerfeddawg Ynys Prydain.

Selyf mab Cynan Garwyn.
Afaon mab Taliesin.
A Gwallawg mab Lleenawg.

Sef achaws y gelwid hwynt yn Aerfeddogion, wrth ddial eu cam oc eu Bedd.

The Three War-tombed Heroes of the Isle of Britain.

Selyv, the son of Cynan Garwyn.
Avaon, the son of Taliesin.
And Gwallog, (Galgacus,) the son of Lleenog.

The reason they were called War-tombed Heroes, was because the wrongs done them, were avenged on their graves.

Galgacus Rex flourished 50 years before Christ.

Tri Cogyfurdd Llŷs Arthur.

Rhyhawd ail Morgant.
A Dalldaf ail Cynon.
A Thryftan ab Tallwch.

The Three Com-peers of King Arthur's Court.

Rhyhawd, the son of Morgan.
Dalldav, the son of Cynon.
And Tryftan the son of Tallwch.

This Tryftan was an eminent Bard as well as a Warrior. It appears, by an ancient dialogue poem, which I have in my possession, that he had absented himself from Arthur's Court three years, on account of some umbrage which he had conceived. Arthur dispatched twenty eight of his knights at different times to fetch him; but none could prevail by fair means, nor by force; 'till Gwalchmai, the Golden-tongued Bardic Hero, persuaded him to return.

Tri Chyngkoriad Farchog Llŷs Arthur.

Cynon ab Clydno Eiddyn.
Arawn ab Cynfarch.
A Llywarch Hên, mab Elidyr Lydanwyn.

The Three Knight-counsellors of Arthur's Court.

Cynon, the son of Clydno Eiddyn.
Aron, the son of Cynvarch,
And Llywarch Hên, the son of Elidyr Lydanwyn.

Prince Llywarch Hên, like Cæsar, wrote the History of his Wars: so did Prince Howel ab Owain Gwynedd describe his own battles, in a very poetic and elegant, though in a modest manner: and also Owain Cyfeiliog, Prince of Powys.

Tri Serchog Ynys Prydain.

Caswallawn mab Beli am Flur, ferch Fugnach Gôr.

Tryftan mab Tallwch am Essyllt, ferch March ab Meirchiawn, ei Ewythr.
A Chynon mab Clydno Eiddyn am Forfudd, ferch Urien.

The Three amorous Princes of the Isle of Britain.

Caswallon son of Beli, in love with Flur, daughter of Mugnach Gor.
Tryftan son of Tallwch, in love with Essyllt, daughter of March ab Meirchion, his Uncle.
And Cynon, son of Clydno Eiddyn, (or Clyno of Edinburgh,) in love with Morvudd, daughter of Urien.

Geraint, neu'r Bardd Glâs o'r Gadair, a aeth yn Fardd Telyn i Aelfryd Brenhin Llundain.

Geraint, or the Blue-robed Bard of the Chair, was sent for by King Alfred; who made him his Chief Harper:

Probably, this Glâs y Gadair is the same person that is celebrated by Chaucer, under the name of Glâs-cirion.

Taliesin, in a Poem called his Wanderings, says:

"I am Elphin's chief Bard."
"I have been at Gwynvryn, the Palace of Cynvelyn."
"I have been chief Bard of the Harp, to Leon King of Norway."
"I had a vein of poetry from Gridwen the aged."
"I know the Learning and Poetry of all the world."

Tair Unbenn Gerdd.

Yw Prydu.
Canu Telyn.
A Chyfarwyddyd.

The Three Principles of Song,

Is to compose Poetry;
To play the harp;
And Erudition.

At

At the commencement of the *ſixth century*, we find the Bards reſumed the Harp with unuſual boldneſs, to animate their country's laſt ſucceſsful ſtruggle with the Saxons; for, judging from the remains preſerved, their poetical effuſions ſpread very general about that period. But from the *ninth* to the *eleventh century*, their *Awen*, or Muſe, ſeems to have received a check, if we judge from the ſcarcity of pieces in that period; though to decide from ſuch a circumſtance may be deluſory, when it is conſidered what devaſtation, perſecutions, and wars, brought over their country; involving in the conſequence a great deſtruction of manuſcripts. Such a loſs ſeems very evident; for in the enlightened, and in ſome degree the tranquil reign of *Howel Dda*, poetry muſt have been highly cheriſhed; yet not a ſingle piece is preſerved, to a certainty, the production of that reign. The hiatus continues till the time of Prince *Gruffudd ab Cynan*, when we are charmed with the nervous Muſe of *Meilir*, who was the father of a noble ſucceſſion of Bards, that brought the Poetry and Language of Wales to the higheſt perfection; but that *Golden Age of Welſh Poetry* attains to an awful cloſe in the *thirteenth century*, on the death of *Llewelyn*, the laſt Prince of Wales.

The Names of ſome of the moſt Ancient and Eminent Bards, and Hiſtorians, and the Time wherein they flouriſhed.

Plenydd, and Oron *; Bards who flouriſhed before Chriſt. (Recorded by *Bale:* and in *Lewis's Ancient Hiſtory of Britain*, p. 9.) Theſe Bards, and ſix others of the earlieſt, are mentioned by Edmund Prys, Archdeacon of Meirionydd, (who wrote about the year 1580;) in the 26th of the contending Poems between him and William Cynwal, a cotemporary Bard; in the following interrogating lines.

" *Mae* Plenydd, *mab bŷ lawnwaith?*
" *Mae* Oron, *tŵr mawr Ion laith?*
" *Mae un* Rhuvin, *mîn rhyvedd?*
" *Mae gwarant* Meugant, *val mêdd?*
" Melgin, *a* Mevin *myvyr,*
" Madog, *a* Chadog *iach wŷr;*
" *Y rhain oeddynt rhinweddawl,*
" *Mewn doethder, mwyneder a mawl:*
" *O Briveirdd heb waravun;*
" *Ar Naddwawd barawd bŏb un.* *Edmund Prys.*

A LITERAL TRANSLATION.

Where is *Plenydd*, whoſe verſe was bold and rich?
Where is *Oron*, that great Prince of our Language?
Where is *Rhuvin*, of the wonderful lip?
Where is the authoritative *Meugant*, whoſe ſong was like the ſparkling mead?
Where is *Melgin?* Where is *Mevin* the ſtudious?
With *Madog*, and *Cadog*; celebrated names?
Theſe were famed for their virtues;
Were renowned for wiſdom and benevolence;
Were Primitive Bards, whoſe ſuperior merits are univerſally allowed:
All ſkilled in the ſcience of poliſhed verſe.

A. D.

Gildas Cambrius, a Bard and Hiſtoriographer, flouriſhed in the reign of Arviragus, about A. D. 60. He tranſlated the ancient Laws of Dyvnwal Moelmud, from the Welſh into Latin; which Code was afterwards tranſlated into Saxon, in the reign of Alfred.

Gwdion ab Dôn, Lord of Arvon; an eminent Philoſopher and Aſtronomer, about the year —— —— —— 450

" *Gwdion mab Dôn, ar Gonwy,*
" *Hudlath ni bu o'i fath fwy.*" D. Gwilym.

Caer-gwdion, (the milky-way in the Heavens,) is ſo called from him.

Bacharius, a learned Briton, and diſciple to St. Patric[1]; (called by *Bale*, Meigen Vates.) He ſtudied at the Univerſity of Caerlleon, and was a Poet, Mathematician, and Hiſtorian, about, - 440

Meugant,

* *Plenydd, ag Orion plannant*
O'u plwy ddyſgeidiaeth i'w plant. —— —— Syr W. Glyn.

[1] St. Patrick, the Apoſtle of Ireland, is ſaid to be the ſon of Calphurnius, and Concha; who was born in the Vale of Rhôs, in Pembrokeſhire, about the year 373. But according to his pedigree, which I have got in an old manuſcript; and another I have ſeen in the Britiſh Muſeum, which runs thus: " *Patrig St. ab Alvryd, ab Gronwy, o Wareddawg yn Arvon*;" that is, St. Patrick, ſon of Alvryd, ſon of Gronwy, of Wareddawg, in Carnarvonſhire. Another thing corroborates with this genealogy: there is a place by the ſea-ſide in Meirionyddſhire, called *Sarn Badrig*, or Patrick's Cauſeway: alſo, he built a Church in Angleſey, called *Llanbadrig*; and there are meadows called *Rhôs Badrig*. His original Welſh name was *Maenwyn*, and his eccleſiaſtical name of *Patricius* was given him by Pope Celeſtine, when he conſecrated him a Biſhop, and ſent him miſſioner into Ireland, to convert the Iriſh, in the year 433. When Patrick landed near Wicklow, the inhabitants were ready to ſtone him, for attempting an innovation in the religion of their anceſtors. He requeſted to be heard; and explained unto them, that God is an omnipotent, ſacred Spirit, who created Heaven, and Earth; and that the Trinity is contained in the Unity; but they were reluctant to give credit to his words. St. Patrick therefore plucked a Trefoil from the ground, and expoſtulated with the Hibernians: *Is it not as feaſible for the Father, Son, and Holy-Ghoſt, as for theſe three leaves, thus to grow upon a ſingle ſtalk.* Then the Iriſh were immediately convinced of their error, and were ſolemnly baptized by St. Patrick.

This Britiſh Saint built ſeveral Churches and ſeminaries in Ireland; that of *Saball-Padbrig*, or Patrick's Grange; *Domnach-mor Patrick*, or Patrick's great Church; and the Monaſtery of *Armagh*, owed its foundation to him, and was the principal ſchool of

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A. D.

Meugant, a celebrated Bard, Philoſopher, and Mathematician, of Caerlleon ſeminary [1], — 460

Merddin Emrys, *Bardd Gwrthcyrn*, or Philoſopher and Counſellor to King Vortigern, and a Prince of Weſt Wales, — — 470

Gwion Bach, mab Gwreang o Lanvair y'Nghaereinion, yn Mhowys; a Bard, about, 470

Cywryd, Bard to Dunawd, the ſon of Pabo poſt Prydain, —— —— — 480

Gwyddno Garanhir, a Bard, and Prince of Cantre'r Gwaelod, in Meirionyddſhire, which was ſwallowed up by the ſea, about A. D. — 500

Coll, ſon of Collvrewy, principal King at Arms, in Arthur's reign; about A. D. — 500 for it appears in the Triades, that Coll gave the Eagle to Brynach, the Gwyddelian (or Iriſhman); and the Wolf to Menwaed of Arllechwedd. This ſhews the great antiquity of armorial bearings among the Britons.

Dyvrig, or Dubritius, a Bard and Biſhop, — 500

Cadair, a Bard; and Father of Elmur the Bard, 500

Aneurin Gwawdrydd, Mychdeyrn Beirdd, and Chief of the Gododinians, — — 510

Gwalchmai mab Gwyar, named the golden-tongued warrior, a Bard —— —— 517

Eliwlod, ab Madog, ab Uthur; a Bard, and Knight to King Arthur, —— —— 519

Tryſtan mab Tallwch, a diſciple of Merddin, and one of the chief warriors of King Arthur's Court, —— ——— —— 520

Gwron ab Cynvarch, a Bard, —— 520

Dewi Sant, a Bard. Giraldus wrote his life, 530

Llywarch Hên, a Cumbrian Prince, and Bard, 530

Talhaiarn Tâd Awen, or Talhaiarn, Father of the Muſe, —— —— —— 540

Taliesin Pen Beirdd, Bard to Prince Elphin, to King Maelgwyn, and to Prince Urien Reged, 540

Cian o Vaen Gwyngwn, a Bard, — 540

Y Bardd Llwyd, Bard to Urien Reged, — 540

Triſtvardd, Bard to Urien Reged, — 540

Ugnach ab Mydno, a Bard, — — 545

Gildas ab Caw, or Gildas Badonius, a Bard, and Author of the *Epiſtle*, (a *Hiſtory* of *Britain*,) 550

A. D.

Myrddin ab Morvryn, or Merlin of Calenonia; a diſciple of Taliesin, and Bard to Lord Gwenddolau ab Ceidiaw, — — 570

Dygynnelw, Bard to Prince Owain ab Urien, 570

Avaon, or Avagddu, ſon of Taliesin. His father, in one of his poems, ſays, he poſſeſſed greater abilities than himſelf, — — 570

Culvardd, or Heinyn Vardd, —— 590

Aſaph, a Britiſh Hiſtorian and Biſhop, 590

Dyvedel mab Dyſgyveddog, a Bard, — 600

Elaeth, a Bard, —— —— 600

Niniaw, or Nennius, Abbot of Bangor is y Coed, in Flintſhire; and a diſciple of Elvod. He wrote the Hiſtory and Antiquities of Britain in Latin, —— —— —— 608

Twrog, the writer of Tiboeth, a monaſtic record belonging to St. Beuno, which was formerly at Clynog Church, in Caernarvonſhire. Alſo, Twrog is ſaid to have written a Britiſh Chronicle [3], —— —— —— 610

Elvod, who wrote a Latin Hiſtory of the Britons, and was a Biſhop of North Wales in the reign of Cadvan, —— —— 610

Llywarch Hir, Bard to Brochwel Ysgithrog, Prince of Powis, —— ——— 617

Tyſſilio, a Biſhop, and Author of *Brut y Brenhinoedd*, or The Hiſtory of the Britiſh Kings, —— —— —— 620

Samuel, *Beulanus*, a learned Briton, who added certain annotations to *Nennius's Hiſtory*; he flouriſhed under Cadvan about the year — 620

Avan Verddig, Bard to King Cadwallon ab Cadvan, about —— —— —— 640

Arovan, Bard to Selyv ab Cynan, —— 640

Meigant, Bard to King Cadwallon ab Cadvan, about the year ——— —— 660

Llevoed Wynebglawr, a Bard, —— 660

Golyddan, Bard to King Cadwaladr, — 670

John Erigina, or Patricius, born at St. David's, a very learned Latin Hiſtorian, and chief Preceptor to King Alfred, — — 860

Ireland: in ſhort, he inſtructed the Iriſh letters. *Nennius's Hiſtory* ſays: "Patrick, the Apoſtle of the Iriſh, wrote 365 books of A, B, and C's; founded 365 Churches; conſecrated 365 Biſhops; ordained 3000 Preſbyters; converted and baptized 12,000 men, in the region of Connaught; and baptized ſeven Kings, the ſons of Amolgith. He faſted 40 days on the top of Mount Eli, and obtained three petitions from Heaven for the believing Iriſh." (One of thoſe petitions were, that no venomous creatures ſhould ever infeſt Ireland: another probably was, that they, who believed in his doctrine, ſhould be ſaved from purgatory: for the third, I muſt leave to the Iriſh to find out.) St. Patrick is ſaid to have lived to the age of 120: His life was written by *Trychanus*. *Evin*. And *Ninian*.

Bonedd Seint, or the Noble Deſcent of Britiſh Saints, the Founders of Churches and Religious Houſes, would be an ineſtimable work, if they were tranſlated and publiſhed; as they would throw much light on ancient hiſtory, as well as on Britiſh writers.

[2] Faſtidius Priſcus, Biſhop of London, and a learned Hiſtorian, A. D. 420.

Iſanus, and Atroclius, (as Vicentius ſays) were Britiſh writers and abbots, about the time of Arthur, A. D. 480.

Congellus, Abbot of Bangor Iſycoed (as Bale ſays), wrote ſeveral works, and flouriſhed about 530.

Machutus, or Maelgonius, Samſon, Echbinus, and Vignalocus (as *Antonius* ſays), were Britiſh writers, about A. D. 560.

[3] Keating's Hiſtory of Ireland mentions *Leabh Drum Sneachda*, The Book of Snowdon; ſaid to have been written before the time of St. Patrick.

Aſſer

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A. D.

Aſſer Menevenſis, a Britiſh Hiſtorian, and Tutor to King Alfred, and to his children. He was the firſt Profeſſor of Oxford, and Author of the Life of Alfred, —— —— 874

Geraint, y Bardd Glâs or Gadair, —— 880

Mab Crŷg, a Bard, —— —— 880

Blegywryd, or Blegabredus, a Britiſh Hiſtorian, 914

Jonas Mynyw, a Bard, —— —— 920

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Meilir Brydydd, Bard to Prince Gruffydd ab Cynan, about —— —— —— 1100

Cellan Bencerdd, chief Bard of the Harp to Prince Gruffydd ab Cynan, — —— 1086

Llewelyn, and Gwrnerth, two Powiſſian Grammarians and poets, —— —— 1030

Bleddyn Ddû wâs y Cŵd, a Poet, — 1090

Y Bergam, o Vaelor, in Denbighſhire, a Poet, about —— —— — —— 1090

Robert Duke of Normandy, brother to William Rufus; who, about the year 1106, was confined by King Henry the Firſt 28 years in Cardiff Caſtle: during that period he is ſaid to have acquired a perfect knowledge of the Welſh language and poetry, and to have been admitted a Welſh Bard. This ſingular circumſtance is recorded in an old Welſh hiſtory of the Lords of Glamorgan, from Jeſtin ab Gwrgant, down to Jaſper Duke of Bedford.

Biſhop Urban, writer of Liber Landavenſis, 1119

Gwrgan ab Rhŷs, a celebrated Bard, — 1130

Caradoc of Llancarvan, a Britiſh Hiſtorian, 1130

Jeffery of Monmouth, a Britiſh Hiſtorian, and Biſhop of St. Aſaph, —— —— 1140

Howel, the ſon of Owain Gwynedd, a Bardic Prince, —— —— —— —— 1140

Peryv ab Cadivor, a Poet, — — 1140

Gwalchmai, the ſon of Meilir, Bard to Prince Owen Gwynedd, —— —— 1150

Cynddelw Brydydd Mawr, Bard to Prince Owen Gwynedd; to Madog ab Meredydd, Prince of Powis; and to Prince Davydd ab Owen Gwynedd, — —— —— 1160

Y Llyvr Dû o Gaer-Vyrddin, i. e. The black Book of Carmarthen, which is in Hengwrt Library, Meirionyddſhire, is ſuppoſed to be the oldeſt Welſh manuſcript now extant: it is a quarto ſize, conſiſting of 108 pages, and contains the works of the Bards of the ſixth century. The firſt part of it is very ancient; the writer unknown; and the latter part of it is thought to be tranſcribed from other old manuſcripts by *Cynnddelw Brydydd mawr*, i. e. Cynddelw the celebrated Bard, about A. D. 1150

A. D.

Owain Cyveiliog, Prince of Powis, a Bard, 1160

Gwynvardd Brycheiniog, Bard to Prince Rhŷs ab Gruffydd, —— —— 1160

Dygynnelw, ſon of Cynddelw, a Bard, — 1170

Giraldus Cambrenſis, a learned Britiſh Hiſtorian, —— ——— —— 1190

Llywarch Brydydd y Moch, Bard to Prince Llewelyn ab Jorweth, —— —— 1200

Morris Morgannwg, a Rhetorician and Poet, 1220

Einion, the ſon of Gwalchmai of Treveilir, Bard to Llewelyn ab Jorwerth, or Prince Llewelyn the Great, —— ——— 1230

Daniel ab Lloſgwrn Mew, a Bard, — 1200

Hên Gyrys o Jal; Bâch Buddugre; or Gwyddvarch Gyvarwydd: a celebrated collector of Welſh proverbs, about the year — 1216

Meddygon Myddvai, who wrote a Britiſh book on Phyſic and Surgery, by order of Prince Rhŷs Grŷg, about the year —— 1230

Yſtudvach, a Poet, and Warrior, who is often celebrated by the Bards for his hoſpitality; alſo, a collector of Welſh proverbs: of whom Davydd ab Gwilym ſays:

"*Gwir a ddywawd Yſtudvach,*
"*Gyda'i feirdd yn cyfeddach.*"

Einion Wan, a Bard, —— —— 1240

Adda Vrâs, a Poet and pretended prophet, of Is-Conwy, in North Wales, about —— 1240

Phylip Brydydd, a Cardiganſhire Bard, — 1250

Einion ab Gwgon, a Bard, —— 1250

Bleddyn Vardd, Bard to Llywelyn ab Gruffudd, the laſt Prince of Wales —— 1260

Davydd Benvras, Bard to the ſaid Llywelyn, who was betrayed at Buellt in the year 1282. This Bard enumerates twenty battles that this prince fought. Flouriſhed about —— 1260

Meilir ab Gwalchmai, Bard to Llywelyn the laſt, 1260

Caſnodyn Vardd —— —— 1260

Gwilym Ryvel, a Poet, and Warrior, — 1260

Gruffydd ab yr Ynad Coch, Bard to the laſt Prince Llywelyn, —— ——— 1270

Edeyrn Davod Aur, a Bard and Grammarian, 1270

Minwyn, a Grammarian and Poet, ——

Llygad Gwr, a Bard, —— — 1270

Ednyved Vychan, a Bard, ——— 1270

Einion Offeiriad, o Wynedd; a Rhetorician and Poet, ——— ——— 1280

Seiſyll Bryfwrch, a Bard, — — 1280

Llywelyn Vardd ab Cywryd, — — 1280

Y Prydydd Bychan, o Ddeheubarth, — 1280

Cadwgan ab Cynvrig, a Poet, —— 1280

Gwilym

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A. D.

Gwilym ddû o Arvon, Bard to P. Llywelyn 1320

Dr. Davydd Ddû, o Hiraddug, in Flintſhire; a Bard and Grammarian: from his knowledge in chemiſtry and natural philoſophy, he got the name of a magician; he lived about the year 1340

Trahaearn Brydydd Mawr, or Trahaearn the noted Bard, —— —— —— 1370

Davydd ab Gwilym, or Davydd Morganwg; Bard to Ivor Hael, (Lord of Maeſaleg, in Monmouthſhire,) and to the monaſtery of Strata Florida —— —— —— 1370

Mabclâv ap Llywarch, a Bard, —— 1370

Howel Yſtoryn, a Poet, — — 1380

Yr Yſtus Llwyd, a Poet, — — 1380

Sir John Gower, a native of Gwŷr, or Gowerland, in Glamorganſhire; the firſt Engliſh Poet, and Laureat to King Richard II. to whom he dedicated his works, about the year — 1380

Dr. Johnſon, in his Hiſtory of our Engliſh Language, ſays, "The firſt of our authors, who can be properly ſaid to have written Engliſh, was Sir John Gower; who, in his *Confeſſion of a Lover*, calls Chaucer his diſciple, and may therefore be conſidered as the Father of Engliſh Poetry."

Llywelyn Moel y Pantri, a Bard, — 1400

Syr Gruffydd Lhwyd, ab Davydd ab Einion, chief Bard to Owen Glyndwr, the laſt Welſh Chieftain, —— —— —— 1400

Llywelyn Gôch ab Meurig hên, o Nannau, 1400

Jolo Gôch, Lord of Llechryd, in Denbighſhire, a Bard, —— —— —— 1400

Ithel Ddû, o Vro Veillr, in Angleſey, called *Dryw'r Gerdd*, i. e. The Druid of Poetry, — 1400

Rhys Gôch o Eryri, of Havod Garregog, near Snowdon, a Bard, —— —— 1420

Llywelyn, or Lewis Glyn-Cothi; a Bard, and an officer under Jaſper, Earl of Pembroke, — 1450

This Bard tranſcribed moſt of the old Welſh poems and records, in a folio volume, called *Llyvr-Côch*, (which is ſtill in Jeſus College Library, Oxford,) from a very ancient manuſcript, called *Llyvr Hergeſt*.

Davydd ab Edmwnd, yr Awdur ariandlyſog, or chief Bard, —— —— 1450

A. D.

Gutto o'r Glyn, Bard to Llan Egweſtl, Vale Crucis Abbey, in Denbighſhire, —— 1450

Guttyn Owain, a Herald Bard, and Hiſtorian; reſided chiefly at Yſtrad Fflur Monaſtery in Cardiganſhire, —— —— 1480

Cynvrig ab Gronw, a Poet and Genealogiſt, who flouriſhed about 1450. This Bard, and Syr Meredudd ab Rhŷs, who flouriſhed in 1440 mentions the diſcovery of America, by Madoc, ſon of Owen Gwynedd.

Davydd Nanmor, an eminent Bard of Merionethſhire, —— —— —— 1460

Jorwerth Vynglwyd, Bard to Margam Abbey in Glamorganſhire, —— —— 1460

Jorwerth Cyriog, a chair'd Bard, —— 1460

Llywarch Bentwrch, a Poet, —— 1460

Sir John Leiaf, a Herald Bard, —— 1480

Gruffydd ab Llewelyn ab Evan Vychan, a Herald Bard, —— —— —— 1485

Inco Brydydd, —— —— 1480

Jevan Llwyd Brydydd, — — 1480

Rhŷs Nanmor, Bard to King Henry VII. 1480

Tudur Aled, of Dyffryn Aled, in Denbighſhire, a celebrated Bard, —— 1490

Lewis Morganwg, pencerdd y tair talaith, or chief Bard of the Principality of Wales; and domeſtic Bard to Neath Abbey —— 1510

Syr Huw Pennant, Offeiriad, and Bard, — 1510

Gruffydd of Hiraethog, (in Denbighſhire) an excellent Bard, that flouriſhed about the year, 1530

He was the preceptor of four eminent poets at one time; and being aſked, which of his pupils had the brighteſt genius; he returned the following anſwer: "*Dyſgedig Sion Tudur.* The learning of Shôn Tudur. *Govalus Symwnt Vychan.* The diligence of Simwnt Vychan. *Awenyddawl William Cynwal.* The prolific genius of William Cynwal. *Ond, nid oes dim cuddiedig rhag William Llŷn.*" But nothing is unknown to William Llŷn.

For the liſt of the ſucceding Bards, I muſt refer my readers to the end of Dr. *John Davies's Antiquæ Linguæ Britannicæ.* And to Mr. *Edward Lhuyd's* Catalogue of ancient Britiſh Manuſcripts, and Welſh writers, in his *Archæologia Britannica*, p. 225. 258, &c.

Aneurin Gwawdrydd, mychdeyrn Beirdd[2], that is, *Aneurin* with the flowing Muſe, King of Bards; (brother to *Gildas Albanius*, the Britiſh hiſtorian,) who lived under the patronage of *Mynyddawg* of *Edinburgh*, a prince of the North; whoſe *Eurdorchogion*, or warriors wearing the golden *Torques*, 363 in number, were all ſlain, except *Aneurin* and two others, in a battle with the Saxons at

[2] *Aneurin* flouriſhed A. D. 510.

Cattraeth,

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Cattraeth, on the eaſtern coaſt of *Yorkſhire*. His *Gododin*, an Heroic Poem, written on that event, is perhaps the oldeſt and nobleſt production of that age. Being compoſed in a northern dialect, that of the men of *Deira*, and *Bernicia*; it is at preſent in many places difficult and obſcure[1]. The following paſſage, verſified by Mr. Gray, from Mr. Evans's ſpecimens, will, though a fragment, give an ample proof of the genius of *Aneurin**.

O D E,

Selected from the Gododin.

Gwyr á aeth Gattraeth *feddfaeth feddwn,*
Ffyrf frwythlawn oedd cam nas cymmhwyllwn,
I am lafnawr coch, gorfawr, gwrmwn,
Dwys dengyn ydd ymleddyn aergwn.

Ar deulu Brynaich *be i'ch barnaſwn,*
Diliw, dyn yn fyw nis gadawſwn,
Cyfaillt á gollais, diffiais oeddwn,
Rhugl yn ymwrthryn, rhyn rhiadwn.
Ni mynnws gwrawl gwaddawl chwegrwn,
Maban y Gian *o faen* Gwyngwn.

Pan gryſſiai Garadawg *i gâd,*
Mab baedd coed, trycbwn, trychiad,
Tarw byddin yn nbrin gynmyniad,
Ef lithiai wyddgwn o'i angad.

Arddyledawg canu, cymmain'o fri,
Tŵrf tân, a tharan, a rhyferthi,
Gwryd adderchawg marchawg myſgi
Rhudd Fedel *rhyfel á eidduni.*
Gwr gwnedd, diſuddiawg, dygymmyni y'ngbad,
O'r meint gwlad yt glywi.

Gwyr á aeth Gattraeth *buant enwawd;*
Gwin a medd ac aur fu eu gwirawd,
Blwyddyn yn erbyn urddyn ddefawd,
Try-wŷr a thriugaint a thrichant eurdorchawd,
O'r ſawl yt gryſiaſant uch gormant wirawd,
Ni ddiengai namyn tri o wrbydri ffoſawd,
Dau gatgi Aeron, *a* Chyron *daearawd,*
A minnau o'm gwaedffrau gwerth fy ngwenwawd.

Had I but the torrent's might,
With headlong rage, and wild affright,
Upon *Dëira's* ſquadrons hurl'd,
To ruſh, and ſweep them from the world!

Too, too ſecure, in youthful pride
By them my friend, my *Hoel*, died,
Great *Kian's* ſon; of *Madoc* old
He aſk'd no heaps of hoarded gold;
Alone in nature's wealth array'd,
He aſk'd, and had the lovely maid.

Have ye ſeen the tuſky boar
Or the bull, with ſullen roar,
On ſurrounding foes advance?
So *Caradoc* bore his lance.

Vedel's name, my lay, rehearſe,
Build to him the lofty verſe,
Sacred tribute of the Bard,
Verſe, the hero's ſole reward.
As the flames devouring force,
As the whirlwind in its courſe,
As the thunder's fiery ſtroke,
Glancing on the ſhiver'd oak;
Did the ſword of *Vedel's* mow
The crimſon harveſt of the foe.

To *Cattraeth's* vale, in glitt'ring row
Twice two hundred warriors go;
Ev'ry warrior's manly neck
Chains of regal honour deck,
Wreath'd in many a golden link:
From the golden cup they drink
Nectar, that the bees produce,
Or the grape's extatic juice.
Fluſh'd with mirth, and hope, they burn;
But none from *Cattraeth's* vale return,
Save *Aeron* brave, and *Conan* ſtrong,
(Burſting thro' the bloody throng),
And I, the meaneſt of them all,
That live to weep, and ſing their fall. — — —

* It appears, that *Aneurin* had 19 brothers and 4 ſiſters.
The names of the children of *Caw*, of N. Britain, (Lord of *Cwm Cawlwyd*). "Dirinic. Celydd. Ufic. Echmic. Côv. Aneirin. Gwyddrain. Sampſon. Bangar. Cyhelyn. Girgad. Huail. Gildaw. Aeddan. Gallgo. Dyvnwy. Gwrddolew. Awan. Ceidio. Caean.—*Gywyllog. Pergein. Gwenebeth. Gwennobwy.*
Amongſt theſe, it ſeems that five of them were celebrated Bards; viz. Aneirin. Gildas. Cyhelyn. Avan. and Cian."

[1] Evans's Diſſertatio de Bardis, p. 68, 69.

Taliesin, who in one of his poems gives an honourable testimony to the fame of *Aneurin* [2], was like him called *Penbeirdd*, Chief, or King of Bards. He lived in the reign and enjoyed the favour of *Maelgwn Gwynedd*, King of all Wales. He was found, when an infant, exposed in a wear, which *Gwyddno Garanhir*, the King of *Cantre'r Gwaelod*, had granted as a maintenance to Prince *Elphin* his son. *Elphin*, with many amiable qualities, was extravagant; and, having little success at the wear, grew discontented and melancholy. At this juncture *Taliesin* was found by the fishermen of the prince, by whose command he was carefully fostered and liberally educated. At a proper age the accomplished Bard was introduced by his princely patron at the court of his father *Gwyddno*, to whom he presented, on that occasion, a poem called *Hanes Taliesin*, or *Taliesin's* History; and at the same time another to the prince, called *Dyhuddiant Elphin* [3], the consolation of Elphin, which the Bard addresses to him in the person and character of an exposed infant. *Taliesin* lived to recompense the kindness of his benefactor: by the magic of his Song he redeemed him from the castle of *Teganwy*, (where he was for some misunderstanding confined by his uncle *Maelgwn*,) and afterwards conferred upon him an illustrious immortality.

Taliesin was the master, or poetical preceptor of *Myrddin ap Morvryn*: he enriched the British Prosody with five new metres: and has transmitted in his poems such vestiges as throw new light on the history, knowledge, and manners of the ancient Britons and their Druids, much of whose mystical learning he imbibed.

The first poem which I have chosen for a specimen of *Taliesin's* manner, is his description of the battle of *Argoed Llwyvain*, in *Cumberland*, fought about the year 548, by *Goddeu*, a King of North Britain, and *Urien Reged*, King of Cumbria, against *Fflamddwyn*, a Saxon general, supposed to be *Ida*, the first King of Northumberland. I am indebted to the obliging disposition of the late Mr. Whitehead, for the following faithful and animated versification of this valuable antique ——

Gwaith Argoed Llwyfain.

CANU URIEN.

Y bore ddyw sadwrn, câd fawr a fu,
O'r pan ddwyre haul, hyd pan gŷnu.

Dygrysws Fflamddwyn *yn bedwarllu.*
Goddeu, *a* Reged, *i ymddyllu.*
Dyfwy o Argoed, *hyd* Arfynydd,
Ni cheffynt einioes hyd yr undydd!

Atorelwis Fflamddwyn, *fawr drybestawd,*
A ddodynt gyngwystlon, a ynt parawd?
Yr attebwys Owain, *ddwyrain ffossawd,*
Ni ddodynt i'dynt, nid ynt parawd;
A Chenau, *mab* Coel, *byddai gymwyawg lew,*
Cyn y talai o wystl nebawd!

The Battle of Argoed Llwyvain [4]

A SONG TO URIEN.

Morning rose: the issuing sun
Saw the dreadful fight begun:
And that sun's descending ray
Clos'd the battle, clos'd the day.

Fflamddwyn pour'd his rapid bands,
Legions four, o'er *Reged's* lands.
The numerous host from side to side
Spread destruction wild and wide,
From *Argoed's* [5] summits, forest-crown'd,
To steep *Arwynydd's* [6] utmost bound.
Short their triumph, short their sway,
Born and ended with the day!

Flush'd with conquest, *Fflamddwyn* said,
Boastful at his army's head;
"Strive not to oppose the stream,
Redeem your lands, your lives redeem.
Give me pledges?" *Flamddwyn* cried.
"Never", *Urien's* son replied,
Owen [7], of the mighty stroke.
Kindling, as the hero spoke,

[2] Taliesin, in his poem called *Anrheg Urien*, has the two follines ——

A wn i enw Aneurin Gwawdrydd awenydd,
A minnau Daliesin o lan Llyn Geirionydd.

I know the fame of the inspired genius, Aneurin Gwawdrydd, And I am Taliesin, whose abode is by the Lake of Geirionydd.

[3] See this poem, published and translated in Evans's specimens.

[4] This is one of the 12 great battles of *Urien Reged*, celebrated by Taliesin in poems now extant. See *Carte's History of England*, p. 211, and 213. where there is much valuable information relating to the ancient Britons,

[5] A district of Cumberland, the country of Prince *Llywarch Hên*, from whence he was driven by the Saxons.

[6] Some place on the borders of Northumberland.

[7] *Owen ap Urien* acted as his father's general; and is called, in the British Triades, "*one of the three Cavaliers of Battle.*"

Cenau,

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Cenau, Coel's blooming heir
Caught the flame, and graſp'd the ſpear,
" Shall *Coel's* iſſue pledges give
To the inſulting foe, and live?
Never ſuch be Briton's ſhame,
Never, 'till this mangled frame,
Like ſome vanquiſh'd lion, lie
Drench'd in blood, and bleeding die[8]."

Atorelwis Urien, *ydd yr echwyâd,*
O bydd ynghyfarfod am garennydd.
Dyrchafwn eidoed odauch mynydd,
Ac ymborthwn wyneb odduch emyl,
A dyrchafwn beleidr odduch ben gŵyr,
A chyrchwn Fflamddwyn *yn ei lŭydd;*
A lladdwn ag ef, a'i gyweithydd!

Day advanc'd: and ere the ſun
Reach'd the radiant point of noon,
Urien came with freſh ſupplies.
" Riſe, ye ſons of *Cambria*, riſe,
Spread your banners to the foe,
Spread them on the mountain's brow;
Lift your lances high in air,
Friends and brothers of the war;
Ruſh like torrents down the ſteep,
Thro' the vales in myriads ſweep;
Fflamddwyn never can ſuſtain
The force of our united train."

A rhag gwaith Argoed Llwyfain,
Bu llawer celain:
Rhuddai frain,
Rhag rhyfel gŵyr!
A gwerin a fryſſwys gan ei newydd.
Arinaf y blwyddyn nad wyf cynnydd.

Havoc, havoc rag'd around,
Many a carcaſe ſtrew'd the ground;
Ravens drank the purple flood;
Raven plumes were dy'd in blood;
Frighted crowds from place to place,
Eager, hurrying, breathleſs, pale,
Spread the news of their diſgrace,
Trembling as they told the tale.

Ac yn 'i fallwyf hên,
Ym dygn angau angen;
Ni byddif ymdyrwên;
Na molwyf Urien!

Theſe are *Taliesin's* rhimes,
Theſe ſhall live to diſtant times,
And the *Bard's* prophetic rage
Animate a future age.

Child of ſorrow, child of pain,
Never may I ſmile again,
If, 'till all-ſubduing death
Cloſe theſe eyes, and ſtop this breath,
Ever I forget to raiſe
My grateful ſongs to *Urien's* praiſe!

About the beginning of the ſixth century, *Urien*, ſon of *Cynvarch ab Meirchion*, King of Reged; (a territory in Caledonia, bordering on the *Yſtradclwyd Britons*[9], to the ſouth;) who was bred in King Arthur's Court, and was one of his knights: he had great experience in war, and great power in the country by the largeneſs of his dominion, and the number of his vaſſals: he was ſtill greater by his reputation and wiſdom; and by his valour in defending his country againſt the encroaching Saxons. After ſeveral engagements, with various ſucceſs, he at laſt prevailed ſo far againſt *Theodoric*, ſon of *Ida*, as to force him to fly into Holy Iſland for ſafety. *Urien*, the glory of his country, who had braved death ſo often in the field, and ſought it in vain among the thickeſt of his enemies, fell at laſt in the midſt of his own men, in the year 560, by the treachery of *Morgant*, brother to *Rhydderch*, from mere envy, on

[8] *Cenau* led to the aſſiſtance of *Urien Reged*, the forces of his father *Coel Godhebog*, king of a northern tract, called *Goddeu*, probably inhabited by the Godini of Ptolemy. *Owen ap Urien* and *Cenau ap Coel* were in the number of Arthur's Knights. See *Lewis's Hiſtory of Britain*, p. 201. and *Carte's Hiſtory of England.*

[9] The *Strath-clwyd Britons* inhabited the weſt part of Scotland: and the *Cumbrians* dwelt from the wall ſouthward as far as the Ribble, in Lancaſhire.

account

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account of his ſuperior merit. The names of the two aſſaſſins, ſuborned to commit this execrable deed, were *Dyvnwal*, ſon of *Mynyddawg*, and *Llovan llawddino*, of Edinburg, who were both Britons that ſerved in his troops, and are recorded in the *Triades*; where this is reckoned to be one of the three villainous murders committed in Britain, and which contributed moſt to its ruin. *Urien* is alſo celebrated, in the Triades, as *one of the three Bulls of War*. Taliefin dedicated to him upwards of twelve poems, in which he deſcribes moſt of his battles; and he likewiſe wrote an Elegy on his Death. Alſo, Prince *Llowarch Hên* compoſed a Lamentation, on the loſs of this diſtinguiſhed Hero.

Gwaith Gwenyſtrad.

Arwyre gwŷr Cattraeth *gan ddydd;*
Am Wledig gwaith fuddig gwarthegydd,
Urien *hwn anwawd ei neuydd;*
Cyfeddeily Teyrnedd, ai gofyn rhyfelgar,
Rhwyſg anwar rwyf bedydd.
Gwyr Prydain adwythain yn lluydd,
Gwenyſtrad *yſtadl cad cynnygydd;*
Ni ddodes na maes na choedydd tud achles,
Diormes pan ddyfydd,
Mal tonnawr toſt ei gwawr tros elfydd,
Gwelais wyr gwychr yn liuydd.

A gwedi boregad briwgig;
Gwelais i dwrf teurflin trancedig,
Gwaed goboyw gofaran gowlychid.
Yn amwyn Gwenyſtrad y gwelid gofwr,
Rag angwyr llawr lluddedig:
Yn nrws rhyd gwelais i wyr lledruddion,
Eirf dillwng rhag blawr gofedon;
Unynt tanc gan aethant golluddion;
Llaw y'nghroes gryd y'ngro granwynion,
Cyfeddwynt y gynrhain gwyndon,
Gwaneuawr gollychynt rawn y caffon;
Gwelais i wyr goſpeithig goſpylliad,
A gwyar a faglaì ar ddillad,
A dulliaw diaflym dwys wrth gad,
Cad gwortho, ni buffo pan bwylled.

Glyw Reged, rhyfeddaf pan feiddiad!
Gwelais i ran reodig gan Urien,
Pan amwyth ei alon yn Llechwen Galyſten;
Ei wythiant oedd llafn aeſawr gwyr,
Goberthid wrth angen.
Awydd cad a dyffo Euronwy,
Ac yn y falkwyſi hen,
Ym dygyn Angau anghen,
Ni byddif yn dirwen
Na molwyf fi Urien. —— Taliefin.

The Battle of Gwenyſtrad.

Extol the warriors, who on *Cattraeth's* lawn,
Went forth to battle with the riſing dawn.—
Victorious *Urien's* praiſe, the Bard next ſings:
The firſt of heroes! and the ſhield of Kings!

The Britiſh hoſt, impatient for the fray,
Repair'd to *Gwenyſtrad* in firm array:
As when the Ocean with tremendous roar,
By tempeſts driven, overwhelms the ſhore;—
So furious is their onſet thro' the field;
Nor vales, nor woods, the ſpoilers ſhelter yield.

But near the Fort the conflict fiercer raged,
For heroes at the paſs the foe engaged:
There horror ſtalk'd in hideous forms around,
While blood in purple ſtreams deluged the ground:
And ere the long-diſputed Fort they gain,
What numbers lifeleſs ſtrew th' enſanguin'd plain!
Chiefs! that ruſh'd on the hoſtile rank as faſt,
As chaff is whirl'd before the northern blaſt,
See mangled lie!—ne'er when the battle 's ceas'd
Shall they again among their kindred feaſt!
Batter'd their arms! their garments dyed in gore,
And deſolation marks their path no more [20].

See *Reged's* dauntleſs Chriſtian Chief appear!
And conſternation ſeize the Saxon rear.
At *Llechwen-Galyſten*, on *Urien's* brow,
Deſtruction as terrific frown'd as now:
His ſword with ſlaughter'd foes o'erſpread the field;
And prov'd his arm, his people's ſtrongeſt ſhield.
For war, *Euronwy*, may thy boſom glow,
And till death bids my numbers ceaſe to flow:
May Peace to me, her balmy ſweets ne'er bring,
If I can *Urien's* praiſe, forget to ſing. ——

[20] Though they were ſucceſsful, it may be ſaid in the words of Shakſpeare, to have been among thoſe victories,
"*For which the conquerors mourn'd ſo many fell.*"

Cann

CANU Y MEDD. THE MEAD SONG, *by Taliesin.*

It appears, that Prince Elphin had been invited by his uncle, King Maelgwyn, to keep his Chriſtmas at his Court, at the Caſtle of Diganwy, in Carnarvonſhire; where ſome diſpute ariſing between them about Religion, or Politics (probably when heated with Mead,) Elphin was thrown into priſon, and remained confined, untill his Bard *Taliesin* obtained his releaſe, by the following celebrated Song, addreſſed to Maelgwyn; to which I have ſubjoined an Engliſh verſion.

Golychaf wledig pendefig pob fa,
Gŵr a gynnail y nêf, Arglwydd pôb tra;
Gŵr a wnaeth y dwfr i bawb yn dda,
Gŵr a wnaeth pob llâd, ac a'i llwydda:
Meddwer Maelgwyn Môn, ac a'n meddwa:
Ai fêddgorn, ewyn gwerlyn gwymba,
As gynnull gwenyn ac nis mwynha.

To him that rules ſupreme;—our Sovereign Lord,
Creation's Chief —— by all that lives ador'd.
Who made the waters, and ſuſtains the ſkies;
Who gives, and proſpers, all that 's good and wiſe.—
To him I'll pray, that *Maelgwn* ne'er may need,
Exhauſtleſs ſtores of ſparkling, nect'rous, mead:
Such as with mirth our hours has often crown'd,
When from his horn, the foaming draught went round.

Mêdd hidlaid, molaid, molud i bob tra,
Lleaws creadur a fâg terra;
A wnaeth Duw i ddyn er ei ddonhâ,
Rhai drûd, rhai mûd, ef a'i mwynha:
Rhai gwyllt, rhai dôf, Dofydd ai gwna
Yn dillig iddynt, yn ddillad ydd â;
Yn fwyd, yn ddiawd, hyd frawd yd barha.

Delicious Mead! Man's ſolace and his pride,
Who finds in thee his ev'ry want ſupplied:
The Bee, whoſe toils produce thee, never ſips
Thy juice, ordain'd by Heav'n for human lips.

Golychaf i wledig pendefig gwlad hedd,
I ddillwng Elphin o alltudedd:
Y gŵr am rhoddes y gwîn, a'r cwrwf, ar medd,
Ar meirch, mawr modur mirain en gwedd;
Am rhothwy etwa mal diwedd,
Trwy fodd Duw y rhydd trwy enrhydedd
Pum pemhwnt calan ynghaman hedd;
Elphinawg farchawg medd! hwyr dy ogledd! ——

Oh, Power Supreme!—Prince of the Realm of Peace;
Let *Elphin's* bondage, I beſeech thee ceaſe.
Who, to the beauteous ſteeds, giv'n heretofore,
And Wine, and Ale, and Mead, would give me more.
He in the paths of peace, if Heav'n ſo will,
Myriads of Feaſts, ſhall give with honour ſtill.
Elphinian Knight of Mead! ſlow is thy truſt. ——

TALIESIN *.

Llywarch Hên, or *Llywarch* the aged, a Cumbrian prince, is the third noted Bard of the Britiſh annals. He paſt his younger days at the Court of King *Arthur*, with the honourable diſtinction of a free gueſt. When the Britiſh power was weakened by the death of Arthur, *Llywarch* was called to the aid of his kinſman, *Urien Reged*, King of *Cumbria*, and the defence of his own principality, againſt the irruptions of the Saxons.

This princely Bard had four and twenty ſons, all inveſted with the golden *torques*, which appears to have been the antient badge of Britiſh nobility [1]. Many of them were ſlain in the Cumbrian wars, and the Saxons at length prevailed. The unfortunate *Llywarch*, with his few ſurviving ſons, fled into *Powys*, there to revive the unequal and unſucceſsful conteſt under the auſpices of the Prince of *Powys*, *Cynddylan*. Having loſt, in the iſſue of theſe wars, all his ſons and friends, he retired to a hut at *Aber Ciog* [2] in North Wales, to ſooth with his harp the remembrance of misfortune, and vent with elegiac numbers the ſorrows of old age in diſtreſs. His poems are in ſome places rather unintelligible: not becauſe they want ſimplicity, which

* *Taliesin* likewiſe wrote *Canu y Cwrw*, or The Ale ſong.

Proverbial Sayings in Wales.

A wynno vôd yn Llawen — yved Win!
A wynno vôd yn Gryv — yved Gwrw!
A wynno vôd yn Jach — yved Vêdd!
He that would be Merry — drink Wine!
He that would be Strong — drink Ale!
He that would be Healthy — drink Mead!

The following beverages were the cuſtomary drink of the ancient Britons againſt thirſt.

Dŵr, Water. — *Gwîn*, Wine. — *Cwrw*, Ale. — *Bir*, Strong Beer. — *Mêdd, Meddyglyn, Bragod*, Mead, Metheglyn, and Bragget. — *Avaleulyn*, Cyder. — *Maidd-glâs*, Whey. *Schola Salerni.*

They alſo uſe various other wines, and the general term in South Wales is *Oſai*, for any kind of liquor that is made of the juice of fruit, ſuch as Cyder, Perry, Raſberry-wine, Currant-wine, Gooſeberry-wine, Cowſlip-wine, Elder-wine, Service-wine, Birch-wine, &c.

[1] *Hybarch yw máb y marchog,*
(Yn aur) yn arian golérog
Dorchog.

We find alſo, in the Book of *Numbers*, *Chap.* xxxi. *ver.* 50. that chief commanders wore chains of gold.

[2] Now *Dôl Giog* near *Machynllaith* in Montgomeryſhire. There *Llywarch* died, near the age of 150, about the year 634; and probably was buried at *Llanwawr*, near Bala in Merionethſhire, where, in the weſt window of the church, is a ſtone with an inſcription. *Llywarch Hên*, was a ſon of *Elidir Lydanwyn*, of *Yſtrad Clwyd*, in the North.

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is their characteriſtic beauty, but from the antiquity of the language, which is partly the Venedotian, and partly the Cumbrian dialect, and from ſcantineſs of information concerning the facts. The compoſitions of *Llywarch* are pure nature, unmixed with that learning and contrivance which appears in the writings of *Taliesin*: he did not, like that great bard, extend the bounds of Britiſh poetry, but followed implicitly the works of the Druids, cloſing many of his ſtanzas with their venerable maxims. He writes in ſuch a ſimple, undiſguiſed, pathetic manner, that it is impoſſible to ſuſpect him of miſrepreſentation; he has no fictions, no embelliſhments, no diſplay of art; but gives an affecting narrative of events and circumſtances. Since I publiſhed the firſt Edition of this Book, Mr. Francis Percival Eliot, of Shenſtone Moſs near Litchfield, has favoured me with the following verſion of ſeveral ſtanzas in the firſt and ſecond poems, of *Llywarch Hên*; which I with pleaſure preſent my readers (inſtead of the former proſe tranſlation,) as an elegant and animated ſpecimen of the poetry of that princely Bard [3].

The Lamentations of Prince Llywarch Hên.

Hark! the cuckow's plaintive note,
Doth thro' the wild vale ſadly float;
As from the rav'nous hawk's purſuit,
In *Ciog* reſts her weary foot;
And there with mournful ſounds and low,
Echoes my harp's reſponſive woe.

Returning ſpring, like opening day
That makes all nature glad and gay,
Prepares Andate's fiery car,
To rouſe the brethren of the war;
When, as each youthful hero's breaſt
Gloweth for the glorious teſt,
Ruſhing down the rocky ſteep,
See the Cambrian legions ſweep,
Like meteors on the boundleſs deep.
Old *Mona* ſmiles ——
Monarch of an hundred iſles.
And *Snowdon* from his awful height,
His hoar head waves propitious to the fight.

But I — no more in youthful pride,
Can dare the ſteep rock's haughty ſide;
For fell diſeaſe, my ſinews rends,
My arm unnerves, my ſtout heart bends;
And raven locks, now ſilver-grey,
Keep me from the field away.

Hark! how the ſongſters of the vale,
Spring's glad return with carols hail;
Sweet is their ſong — and loud the cry,
When the ſtrong-ſcented hound, doth fly
Where the gaunt wolf's ſtep is trac'd
O'er the deſart's dreary waſte.
Again they ſing; again they cry;
But low in grief my ſoul doth lye.

Yet once again, the tuneful choir
Sing, but me no joys inſpire;
The babbling brook that murmurs by,
The ſilver moon that ſhines on high,
Sees me tremble, hears me ſigh.
How cold the midnight hour appears!
How droops my heart with ling'ring cares!

And hear'ſt thou not yon wild wave's roar,
Daſhing on the rocky ſhore?
And the hollow midnight blaſt,
Loſt ſenſation binding faſt,
In the adamantine chain
Of Terror?—Hark! it howls again.

And lo! what ſcenes invade my ſight,
Fear-form'd ſhadows of the night!—
See great *Urien's* princely ſhade,
Cambria's monarch, ſhoots the glade;
Gory drops his locks diſtil,
Ever flows the ſanguine rill,
Yet, ſeated ſtill as it was wont,
Valour crowns his awful front.
Next *Cynddylan* treads the plain,
Raiſe, my harp, to him the ſtrain;
Powys' prince, and *Llywarch's* hoſt,
Llivon's pride, and *Morlas'* boaſt:
Great as *Caradoc* in war;
Swift as *Howel's* ſcythed car;
Still the *Saxons* ſeem to fear
Cynddylan's arm, and think him near. ——
Next a warlike train advance,
Skill'd to poize the pondrous lance;
Golden chains their breaſts adorn;
Sure for conqueſt they were born. ——

[3] Thoſe who may be incited to a further acquaintance with the beauties of Prince *Llywarch Hén*, will ſhortly have acceſs to them in an edition of all his works extant, with a literal tranſlation and notes; which will be publiſhed in the Second Volume of this Work, with ſeveral other things worthy of preſervation. *Llywarch Hén's* Poems were to have been publiſhed by my late worthy friend, the Rev. John Walters, of Jeſus College, Oxford, if God had prolonged his life; to whom I am infinitely indebted for his communications and aſſiſtance in the firſt Edition of this Book.

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Four and twice ten ſons were mine,
Us'd in the battle's front to ſhine;—
But, low in duſt my ſons are laid,
Nor one remains his ſire to aid.
Ghaſtly look'd, oh *Pyll!* thy wound,
Streaming on the blood-ſtain'd ground;
As the yellow flames, thy might
Blaz'd around the field of fight;
Or when the fiery ſteed thou preſs'd,
How joy'd thy lovely conſort's breaſt!
But now no more thy might they dread,
Nor joys the partner of thy bed;
For low in duſt thy honours lye,
And quick her tranſient pleaſures fly.

But ſee! — he comes all drench'd in blood,
Gwên great, and *Gwên* good;
Braveſt, nobleſt, worthieſt ſon,
Rich with many a conqueſt won;
Gwên in thine anger great,
Strong thine arm, thy frown like fate:
Where the mighty rivers end,
And their courſe to ocean bend,
There, with the eagle's rapid flight,
How wouldſt thou brave the thickeſt fight!
Oh fatal day! oh ruthleſs deed!
When the ſiſters cut thy thread.—
Ceaſe, ye waves, your troubled roar;
Nor flow, ye mighty rivers more;
For *Gwên* great, and *Gwên* good,
Breathleſs lies, and drench'd in blood!

Four and twice ten ſons were mine,
Us'd in battle's front to ſhine;
But — low in duſt my ſons are laid,
Nor one remains his ſire to aid.

Hold, oh hold, my Brain thy ſeat;
How doth my boſom's monarch beat!
Ceaſe thy throbs, perturbed heart;
Whither would thy ſtretch'd ſtrings ſtart!
From frenzy dire, and wild affright,
Keep my ſenſes thro' this night. ——

The Britiſh language, in which rhyme is as old as poetry itſelf, had, in the ſixth century, attained ſuch copiouſneſs and muſical refinement, that the Bards commonly compoſed in unirythm ſtanzas of many lines. The rhymes of modern Italy are as famous for their number, as its language is admired for its pliability in yielding to all the inflexions of the voice. Yet the Italian poets are conſtrained to change the rhyme more than once in a ſtanza, without producing any other effect than confuſion from the diverſity. The old performances of the Bards were therefore moſt happily calculated for accompanying the harp.

For this quality none of the remains of this remote period are more remarkable than the works of *Myrddin ap Morvryn*, often called Merlin the Wild; whoſe reputation as a Bard is not inferior to the prophetic and magical fame of his great predeceſſor, *Myrddin Emrys* [4]. He was born at *Caerwerthevin*, near the foreſt of *Celyddon*, or *Dunkell*, in Scotland; where he poſſeſſed a great eſtate, which he loſt in the war of his Lord *Gwenddolau ap Ceidio*, and *Aeddan Vradog* againſt *Rhyddercb Hael*. His misfortunes in Scotland drove him to Wales: and there is now extant a poetical dialogue between him and his preceptor *Talieſin*. He was preſent at the battle of *Camlan*, in the year 542, where, fighting under the banner of King *Arthur*, he accidentally ſlew his own nephew, the ſon of his ſiſter *Gwenddydd* [5]. In conſequence of this calamity, he was ſeized with madneſs, which affected him every other hour [6]. He fled back into Scotland, and concealed himſelf in the woods of that country, where, in an interval of recollection, he compoſed the following poem, which has many beauties, and is ſtrongly tinctured with the enthuſiaſm of frenzy. He afterwards returned to North Wales, and was buried in the Iſle of *Enlli* [7], or Bardſey, where there was a college of Black-cowled Monks.

[4] *Myrddin Emrys*, or Merdhin Ambroſe, the prophet and reputed magician, born at *Caermarthen*, was the ſon of a Welſh Nun, daughter of a King of South Wales. His father was unknown. He was made King of Weſt Wales by *Vortigern*, who then reigned in Britain.

Nennius ſays, that *Gwrtheyrn* (or King Vortigern,) on his leaving North Wales, when he went to fortify himſelf at *Caergwrtheyrn*, gave *Myrddin* the Caſtle he had built in Eryri, and alſo all the provinces of the Weſt Country of Britain.—When the Weſtern Counties of Great Britain were infeſted with the plague, *Gwrtheyrn* and his magi (wiſe men, or poets,) went to *Gwenneſi* (Gwenwys, or Monmouthſhire;) he made *Myrddin* his *Arwyddvardd*, or Herald, for the Weſt of Britain. *Nennius*, C. 44. and *J. D. Rhys's Grammar.*

About A. D. 470, his propheſies concerning the future ſtate of Britain were written in proſe, and are ſaid to be compoſed at *Dinas Emrys*, in the pariſh of *Beddgelert*, near *Snowdon*; which were afterwards tranſlated into Latin, and publiſhed by *Geoffrey* of *Monmouth*.

[5] Diſſertatio de Bardis, p. 77. Lewis's Hiſtory of Britain, p. 206.

[6] *Awr o'i gôf gan Dduw ry gai*
Awr ynmbell yr anmbwyllai. S. Deifi *i Fyrddin.* MS.
Myrddin ab Morvryn flouriſhed A. D. 560. He is ſaid to have travelled over all Britain and France, and to have propheſied many things more truly, and more plainly, than *Merddyn Emrys*.

[7] Sir William Glynn, in *Cowydd y Ddraig Goch.* MS.

AFALLENAU

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AFALLENAU MYRDDIN:

Y rhai a gawſai gan ei Arglwydd Gwenddolau, ab Ceidio.

I.

A rodded i neb yn un pylgeint,
A roed i Ferddin *cynnoi kenaint;*
Saith afallen beren a ſaith ugaint,
Yn gyfoed, gyfuwch, gybyd, gymmaint,
Trwy frôn Teyrnedd y tyfeddaint,
Un ddoled, uched, ai gorthoaint;
Un forwyn bengrech ai gorchedwaint,
Glowedd *ei henw gloywyn ei Daint.*

II.

Afallen beren bren y ſydd fad,
Nid bychan dy lwyth ſydd ffrwyth arnad,
A minnau wyf ofnawg amgelawg am danad,
Rhag dyfod y coedwyr coed gymmynad,
I gladdu dy wraidd a llygru dy hâd,
Fal na thyfo byth afal arnad,
A minnau wyf wylltaf erthrychiad,
I'm cathryd cythrudd ni'm cudd dillad,
Neu'm rhoddes Gwenddolau *gorthlyſau yn rhad,*
Ac yntau heddyw fal na buad.

III.

Afallen beren bren addfeinus,
Gwaſgadfod glodfawr buddfawr brydus;
Cyd wnant Benaethau gau gyfeſgus,
A mynaich geuawg bwydiawg gwydus,
A gweiſionain ffraeth bid arfaethus,
Yd fyddant wyr rhamant rhidd rwyfanus.

IV.

Afallen beren bren hydwf glâs
Purfawr ei changen i'w chain wanas,
Canpid cain arwel yn mbryd gorlas
Cyn berw bryd cymmrwyn ffwyr alanas
A mi ddiſgoganaf cad am dias,
Pengwern *cyfeddgrud medd eu haddas.*

V.

Afallen beren bren a dyf yn Llannerch,
Angerdd a'i hargel rhag rhïau Rhydderch,
Amſather yn ei bon mäon yn ei chylch,
Oedd aelau iddynt ddulloedd dihefeirch,
Mi ni'm car Gwenddydd *ac ni'm hennyrch*
Wyf gas gan waſawg gwaeſaf Rhydderch,
Rhyrewiniais ei fab ef a'i ferch,

THE ORCHARD:

Which was given to *Myrddin* by Lord Gwenddolau ſon of Ceidio.

Was ever given to man ſo acceptable a gift, as that beſtowed on *Myrddin* ere age had overtaken him? a fair orchard, ſeven ſcore and ſeven ſweet apple trees, all equal in age, height, and magnitude: they poſſeſſed the ſlope of a majeſtic hill, branching high and wide, crowned with lovely foliage: a lovely nymph, whoſe hair flowed in beauteous ringlets, guarded them; her name *Gloywedd*, with the pearly teeth.

Sweet and excellent apple-tree! thy branches are loaded with delicious fruit; I am full of care and trouble for thy ſafety, leſt the deſtructive woodman ſhould dig thee up by the roots, or otherwiſe ſo injure thy prolific nature, that apples would no more grow on thy branches: for this I am wild with grief, torn with anxiety, anguiſh pierces me to the heart; I ſuffer no garment to cover my body. Theſe trees are the ineſtimable gifts of *Gwenddolau*, he who is now, as if he was not.

Sweet apple-tree, of tall and ſtately growth! how admired thy ſhade and ſhelter, thy profit, and beauty! Often will mighty lords and princes form a thouſand pretences for frequenting thy receſs; nor leſs eager the falſe and luxurious monks; and equally intent are the idle talkative youths: all hankering after thy apples; they all pretend to propheſy the warlike exploits of their prince.

Sweet apple-tree, vigorous in growth, verdant in foliage! large are thy branches, beautiful thy form. Ere the depredations of ſlaughtering war cauſed my thoughts to boil with grief; how beautiful was the ſight of thy robe of vivid green! yet ſhall my prophetic ſong announce the day, when a mighty legion ſhall revenge my wrongs: the valourous armies of *Pengwern*, fierce in battle, animated by mighty mead.

Sweet apple-tree, growing in the lonely glade! fervent valour ſhall ſtill keep thee ſecure from the ſtern lords of *Rhydderch*. Bare is the ground about thee, trodden by mighty warriors; their heroic forms ſtrike their foes with terror. Alas! *Gwenddydd* loves me not, ſhe greets me not: I am hated by the chiefs of *Rhydderch*; I have ruined his ſon and

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Angau a ddug pawb pa rag na'ma' cyfeirch?
A gwedi Gwenddolau *neb rhiau ni'm peirch,*
Ni'm gogawn gwarwy, ni'm gofwy gorddyrch,
Ac y'ngwaith Arderydd *oedd aur fy ngorthyrch,*
Cyd bwyf aeleu heddiw gan eiliw eleirch.

and his daughter. Death relieves all, why does he not viſit me? for after *Gwenddolau* no prince honours me; I am not ſoothed with diverſion, I am no longer viſited by the fair: yet in the battle of *Arderydd* I wore the golden torques, though I am now deſpiſed by her who is fair as the ſnowy ſwan.

VI.

Afallen beren bren blodau eſplydd[1]
A dyf yn argel yn argoedydd;
Chwedlau a gigleu yn nechreuddydd,
Ryſori gwaſawg gwaeſaf Meuwydd
Dwywaith a theirgwaith pedeirgwaith yn undydd,
Amglyw a'm dargan cyn haul nawnnydd:
Och Jeſu! na ddyfu fy nihenydd,
Cyn dyfod ar fy llaw llaith mab Gwenddydd.

Sweet apple-tree, covered with delicate bloom, growing unſeen in the ſequeſtered woods! early with the dawn have I heard that the high-commiſſioned chief of *Meuwydd* was offended with me; twice, three times, alas! four times in the ſame day have I heard this; it rung in my ears ere the ſun had marked the hour of noon. O Jeſus! why was I not taken away by deſtruction, ere it was the ſad fate of my hand to kill the ſon of *Gwenddydd?*

VII.

Afallen beren bren ail wyddfa
Cwn coed cylch ei gwraidd dywasgotfa
A mi ddyſgoganaf dyddaw etwa
Medrawd, *ac* Arthur, *modur tyrfa,*
Camlan *ddarmerthan ddifiau yna*
Namyn ſaith ni ddyrraith o'r gymmanfa
Edrychad Gwenhwyfar *wedi ei thraha,*
Ban atfedd Cadwaladyr - - - - -
Eglwyſig bendefig ai tywyſa,
Gwaeth imi a dderfydd heb eſgorfa,
Lleas mab Gwenddydd *fy llaw a'i gwna.*

Sweet apple-tree, appearing to the eye a large and fair grove of ſtately trees! monarch of the ſurrounding woods; ſhading all, thyſelf unſhaded! yet ſhall my ſong of prophecy announce the coming again of *Medrod,* and of *Arthur,* monarch of the warlike hoſt: again ſhall they ruſh to the battle of *Camlan;* two days will the conflict laſt, and only ſeven eſcape from the ſlaughter. Then let *Gwenhwyvar* remember the crimes ſhe has been guilty of, when *Cadwaladr* repoſſeſſes - - - - - - - - when an eccleſiaſtical hero leads the warriors to battle. Alas! far more lamentable is my deſtiny, and hope affords no refuge. The ſon of *Gwenddydd* is dead, ſlain by my accurſed hand!

VIII.

Afallen beren beraf ei haeron,
A dyf yn argel yn argoed Celyddon;
Cydgeiſier ofer fydd herwydd ei haddon,
Yny ddel Cadwaladyr *i gynnadl rhyd* Rhëon;
Cynan *yn cychwyn yn erbyn y* Saeſon,
Cymry *weſillydd cain orfydd eu dragon,*
Caffeint o deithi bawb llawen fi Brython,
Ceintor cyrn elwch cathl heddwch a hinon.

Sweet apple-tree, loaded with the ſweeteſt fruit, growing in the lonely wilds of the woods of *Celyddon!* all ſeek thee for the ſake of thy produce, but in vain; until *Cadwaladr* comes to the conference of the ford of *Rhëon;* and *Cynan* advances to oppoſe the *Saxons* in their career. Then ſhall the *Britons* be again victorious, led by their graceful and majeſtic chief. Then ſhall be reſtored to every one his own. Then ſhall the founder of the horn of gladneſs proclaim the ſong of peace, *the ſerene days of happineſs.*

Myrddin wyllt a'i cant ——

Tranſlated by Mr. Edw. Williams.

Theſe were the poetical luminaries of the ſixth century. Their works are pregnant with feeling, with fancy, and enthuſiaſm; and do honour to the nation that produced them. Foreigners who ſhall read them will be obliged to ſoften ſome of thoſe dark colours in which they have uſually painted our anceſtors. The rays of genius that ſhone forth in the Britons, amid the gloom of the dark ages, are more valuable in the eye of reaſon, and contribute more to their glory, than all the bloody trophies they erected. But how can their poetry produce this effect, if their language remains unintelligible,—if no one will tranſlate it into the other languages of Europe[2]?

[1] *Plydd,* in Glamorganſhire, ſignifies ſoft, tender, delicate, &c.; and *eſplydden,* very unaccountably, a Pippin.

[2] The reader may ſee theſe reflections better expreſſed by M. Mallet, in his *Introduction à l'Hiſtoire de Dannemarc.*

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The writings of these ancient Bards deserve to be explored and published, not merely as sources of poetical and philosophical pleasures, but as stores of historical information. Their origin is not doubtful, like that of some venerable works which, we have reason to fear, were drawn together from fabulous records or vague tradition; these were composed on recent exploits, and copied immediately from their subjects, and sent abroad among nations that had acted or seen them. From a diligent investigation and accurate editions of them by learned Welshmen, many important advantages may be promised to the British history, which, supplied and improved from these copious fountains, would no longer disgust with incredible fables of giants and magicians, but engage by a description of real events and true heroes. For early poetry has in all countries been known to give the fullest and most exact picture of life and manners.

The Druids, in their emigration to Ireland, had not left Britain entirely destitute of its music, which, though no longer communicated by the precepts of that learned order, was perpetuated by practice. It languished indeed for a time, but afterwards grew and flourished in Wales with the other surviving arts of Britain.

"It seems to have been a prerogative peculiar to the ancient Kings of Britain, to preside in the *Eisteddvod*, or *Congress of the Bards*. Accordingly we find a curious circumstance mentioned in Dr. John David Rhŷs's Grammar, which happened about the middle of the seventh century: King *Cadwaladr* sat in an *Eisteddvod*, assembled for the purpose of regulating the Bards, taking into consideration their productions and performance, and giving new laws to Music and Poetry [3]. A Bard, who played on the harp in the presence of this illustrious assembly in a key called *Is-gywair, ar y Bragod Dannau*, which displeased them much, and was censured for the inharmonious effect he produced, because that was of the sound of *Pibau Morvydd*, (i. e. "*Caniad Pibau Morvydd, sydd ar y Bragod gywair*;" the song of Morvydh's pipes, is in the minor key.) It was then ordered, under great penalties, whenever he came before persons skilful in the art, to adopt that of *Mwynen Gwynedd*, the pleasing melody of North Wales; which the royal associates first gave out, and preferred. They even decreed, that none could sing with true harmony, but with *Mwynen Gwynedd*, because that was in a key which consisted of notes that form perfect concords, and the other was of a mixed nature: of which superiority we have examples in the following tunes; *Caniad Ceffyliwr, Caniad o Vawrwyrthiau, Caniad Jeuan ab y Gôv, Caniad Anrheg Dewi, Caniad Cydwgi, Caniad Einion Delyniwr, Caniad Crych ar y Carsi*, and many others."

To this period may be referred, not without probability, those great but obscure characters in Welsh music, *Ithel, Iorwerth*, and *yr Athro Vêdd* [4], and the *Keys*, and *Chromatic Notes* by them invented, and still distinguished by their names, in ancient manuscripts.

About the middle of the *ninth century*, Roderic the Great, King of all Wales, revised some of the old British laws, and appointed new [5]. He ordained that all strong holds, castles, and citadels, should be fortified and kept in repair; that the Churches and Religious Houses should be re-edified and adorned; and that in all ages, the History of Britain (being faithfully registered) should be kept therein [6].

Caradoc of Llancarvan collected the Acts and Successions of the British Princes from Cadwalader to the year 1156. Of his collections there were several copies kept in the Abbies of *Conway* in Caernarvonshire, and at *Strata-Florida*, or 'Stratflur in Cardiganshire; which received additions as things fell out, when the Bards belonging to those Abbies went their ordinary visitation (called *Clêra*,) from the one to the other. They contained in them, besides, such other occurrences that happened within the Isle of Britain as were thought worthy of recording. This course continued in those Abbies until the year 1270, which was a little before the death of the last Prince Llewelyn, who was slain at *Buellt* [7].

[3] Cambro-Britannicæ Cymraecæ Linguæ Institutiones, by Dr. *John Dævid Rhys*, p. 303. Also *Grammadeg Cymraeg*. By *John Rhydderch*. 12mo, printed at Shrewsbury, 1728, p. 177.

From King Cadwaladr's time the old British books, called *Brut y Saison*, and *Brut y Tywysogion*, began their account; afterwards commanded to be continued and preserved in monasteries by Prince Roderic the Great.

[4] Mr. Lewis Morris, in one of his MSS. which I have seen, supposes that they were Druids.

[5] King Roderic's palace was at *Caer Seiont*, or *Segont*, near Caernarvon. Also, there was a town called *Caer Sïon*, which stood on the top of a hill, north of Conway. This was the seat of *Gwalch Gorsedd*, where *Maelgwn* (or, as others say, his father *Cadwallon*,) went to judge between the poets and musicians. He lived at *Diganwy*, in *Rhôs*, or *Creuddyn*, and caused the poets and harpers to swim the river Conway. The harpers instruments were spoiled; therefore the poets, whose tools could not be damaged, carried the day. *Jorwerth Beli, to the Bishop of Bangor*, A. D. 1240.

[6] A Description of Wales, by Sir *John Price*, published by *Thomas Ellis*, with Mr. *Robert Vaughan* of *Hengwrt's* notes, printed A. D. 1663, 4to. p. 41. Only 128 pages were published of it: it is the best history of Wales extant, as far as it goes. See also, *Warrington's Hist. of Wales*, p. 134, second edit. quarto. And, *Enderby's Hist. of Wales*, p. 274.

[7] The Herald Bard, Guttyn Owen, who flourished about the year 1480, wrote the best and most perfect copy of that record. "*Prince Gruffudd ab Cynan, Prince Rhys ab Tudor*, and *Prince Bleddyn ab Cynwyn*, made diligent search after the arms, ensigns, and pedigrees, of their ancestors, the nobility and Kings of Britain; what they discovered by their pains in any papers and records, were afterwards digested by the Bards, and put into books. And they ordained 5 *Royal Tribes*, (there being only 3 before,) to whom their posterity to this day can derive themselves: and also 15 *special Tribes*, of whom the gentry, espe-

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From the æra of *Cadwalader*, hiſtory is obſtinately ſilent concerning the Welſh Muſic till about the year 942; a period illuminated by the laws of King *Howel**. In theſe laws we do not find the muſical or poetical eſtabliſhment of the national Bards; but they contain ſuch injunctions reſpecting the Court Bard, and the chief Bard of Wales, as in ſome meaſure compenſate for that defect of information. The Bards were in the higheſt repute, and were ſuppoſed to be endowed with powers equal to inſpiration. I cannot give a ſtronger idea of the eſteem they were in, than by citing from the Welſh laws the account of their rank in the Prince's Court, the various privileges, rewards, and fees, they were entitled to, and the ſevere penalties that were enacted to preſerve their perſons.

Y Bardd Teulu, the Court Bard, or Laureat Bard, who was in rank the eighth officer of the King's houſehold, received at his appointment a harp, and a whale-bone cheſs-board from the king, and a gold-ring from the queen. On the ſame occaſion he preſented a gold-ring to the judge of the palace. He held his land free. The king furniſhed him with a horſe, and ſuch wearing apparel as were of woollen; and the queen with linen. On the three great feſtivals of *Chriſtmas*, *Eaſter*, and *Whitſuntide*, he ſat at the prince's table next to the comptroller of the houſhold; and publicly received from the hands of that officer the harp on which he performed: and was entitled at thoſe feſtivals to have the *Diſtain*, or comptroller of the houſhold's garment for his fee. If the Bard deſired any favour of the king, he was to play one of his own compoſitions; if of a nobleman, three; if of a plebeian, 'till he ſet him to ſleep. Whoever ſlightly injured the Bard, was fined ſix cows and CXX pence. The murderer of a Bard, was fined CXXVI cows. His heriot money was one pound, (i. e. mortuary for the dead.) *Gobr Merch*, or the marriage fine of his daughter, was CXX pence. Her *Cowyll*, or nuptial preſent, was one pound and CXX pence. Her *Egweddi*, or dowry, was three pounds. When he went with other Bards upon his *Cléra*, or muſical peregrination, he was entitled to a double fee. If the queen deſired to have muſic, when ſhe retired from the hall, he was to accompany his harp in three ſongs, but in a low voice, that the court might not be diverted from their avocations. He accompanied the army when it marched into an enemy's country; and while it was preparing for battle, or dividing the ſpoils, he performed an ancient ſong, called *Unbeniaeth Prydain*[8], the Monarchal Song of Britain —

" The Bard who firſt adorn'd our native tongue,
" Tun'd to his Britiſh harp this ancient ſong —"

and for this ſervice, when the prince had received his ſhare of the ſpoils, was rewarded with the moſt valuable beaſt that remained[9].

Y Pencerdd, or chief Bard of the Diſtrict, was the tenth officer in rank. When he appeared at the Court of the Welſh princes, he ſat next to the judge of the palace: none but himſelf and the Court Bard was allowed to perform in the preſence of the prince. When the prince deſired to hear muſic, the chief Bard ſang to his harp two poems; one in praiſe of the Almighty, and the other concerning kings and their heroic exploits: after which a third poem was performed by the Court Bard. He obtained his pre-eminence by a muſical and poetical conteſt, which was decided by the judge of the palace, who received on this occaſion from the ſucceſsful candidate, as an honorary fee, a bugle-horn, a gold-ring, and a cuſhion for his chair of dignity. His muſical rights and authority were not ſubject to the controul of the prince, and his privilege of protection laſted from the beginning of the firſt ſong in the hall of the palace, to the conclu-

cially of North Wales, are for the moſt part deſcended. And in our books we have mention of the *Tribe* of the *Marches*, &c. beſides other *Tribes* called *Gwehelyth* and *Gwehelaethau*." *Britiſh Antiquities Revived, by Robert Vaughan, Eſq. printed A. D.* 1662, *quarto, p.* 44.

In the beginning of the reign of Edward the Third, the Welſh Monks were removed to Engliſh Abbies, and replaced by Engliſh Monks. *Dugdale's Monaſticon.*

* See *Silas Taylor, on Gavel-kind*, p. 97.

[8] See *Cyfreithieu Hywel Dda ac Eraill*, or *Leges Wallicæ*, tranſlated in Latin by Dr. Wotton and Mr. Moſes Williams; and publiſhed with a learned preface by Mr. Clarke. Folio. London, 1730, p. 35, &c. And, Pennant's Tour in Wales, Vol. I.

[9] " Dr. Wotton, the learned editor of *Howel's Laws*, in a note on this paſſage, p. 36; conjectures that the title and ſubject only were preſcribed, and that the choice and compoſition of the Poetry was left to the Bard. The Welſh, ſays he, always preſerved a tradition, that the whole iſland had once been poſſeſſed by their anceſtors, who were driven into a corner of it by their Saxon invaders. When they ravaged the Engliſh borders, they dignified their incurſions with the pretext of recovering their hereditary rights. Their Bards therefore entertained them with deſcriptions and praiſes of the ſplendor and courage with which the monarchy of Britain was maintained by its ancient heroes, and inſpired them with an ardour of emulating their glorious example. If any thing can be added to the conjectures of ſo diſcerning a critic as Dr. Wotton, it is, that probably an excellent old poem, called *Unbeniaeth Prydain*, was conſtantly recited in the field, and accompanied by a tune of the ſame antiquity, till, by a long interval of peace, or ſome other accident, they were both forgotten, and that afterwards the Bards ſupplied what had been loſt from their own inventions." *Tranſlated Specimens of Welſh Poetry*, in Engliſh verſe. 1782, p. 33.

But heed, ye Bards, that for the ſign of onſet
Ye ſound the ancienteſt of all your rhymes,
Whoſe birth tradition notes not, nor who fram'd
Its lofty ſtrains." Maſon's Caractacus.

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ſion of the laſt [10]. He had his land free. Every young muſician within the diſtrict, when he laid aſide his *Telyn rawn*, or hair-ſtringed harp, and became a graduate in the art, paid him a fine of XXIIII pence. Every woman upon her firſt marriage paid him XXIIII pence. The marriage fine of his daughter was CXX pence. His heriot money was CXX pence. The recompenſe for an affront given him, was ſix cows and CXX pence. The compenſation, or penalty upon whomſoever ſlew him, was CXXVI cows [11]. But what remains to be ſaid of the manner of his election, and the nature of his office, I muſt defer, till the inſtitutes of *Prince Gruffudd ab Cynan* enable me to ſpeak more largely, and with greater certainty, of this dignified perſon.

In theſe conſtitutions we diſcover the firſt account of the *Clera* [12], or triennial circuit of the Bards, as we before traced the origin of the *Eiſteddvod*, their triennial aſſembly, in the annals of *Cadwaladr*. We likewiſe find that a vaſſal by the practice of Poetry and Muſic, which he could not adopt without the permiſſion of his lord or prince, acquired the privileges of a freeman, and an honourable rank in ſociety [13]. Nothing can diſplay more forcibly the eſtimation and influence which the Bards enjoyed at this early period, than their remarkable prerogative of petitioning for preſents [14] by occaſional poems. This cuſtom they afterwards carried to ſuch an exceſs, and ſuch reſpect was conſtantly paid to their requeſts, that in the time of *Gruffudd ab Cynan*, it became neceſſary to controul them by a law, which reſtrained them from aſking for the prince's *Horſe*, *Hawk*, or *Greyhound*, or any other poſſeſſion beyond a certain price, or that was particularly valued by the owner, or could not be replaced. Many poems of the ſucceeding centuries are now extant, written to obtain a horſe, a bull, a ſword, a rich garment, &c.

It appears that Muſic and Poetry were inſeparably united in the ſame perſon, in the reign of *Howel*: nor is it clear at what period they were divided, till the time of *Gruffudd ab Cynan*. Milton, elegantly ſays:

> Bleſt pair of Syrens, pledges of Heaven's joy,
> Sphere-born harmonious ſiſters, voice and verſe,
> Wed your divine ſounds, and mix'd pow'r employ!

About the year 1070, *Bleddyn ab Cynvyn*, Prince of North Wales, the author of another code of Welſh Laws, eſtabliſhed ſome regulations reſpecting the muſical *Bards* [15], and reviſed and enforced thoſe which were already made.

About the year 1100, the great Prince *Gruffudd ab Cynan* invited to Wales ſome of the beſt muſicians of Ireland [16]; and being partial to the muſic of that iſland, where he was born, and obſerving with diſpleaſure the diſorders and abuſes of the Welſh Bards, created a body of inſtitutes for the amendment of their manners, and the correction of their art and practice [17]. Accordingly I find in an old MS. of Welſh Muſic [18], in the library of the Welſh ſchool, a curious account of ſo remarkable a revo-

[10] *Leges Wallicae*, p. 68, &c.

[11] *Leges Wallicae*, or Howel's Laws, p. 68, &c. We find the ſame reſpect paid to the muſicians, in other conſtitutions. "Whoever ſhall ſtrike a *harper*, who can harp in a public aſſembly, ſhall compound with him by a compenſation of *four times more* than for any other man of the ſame condition." *Leg. Ripuariorum et Weſinorum. Lindenbroc. Cod. LL. Antiq. Wiſigoth. &c. A. D.* 1613. *Tit.* 5. § *ult.*

[12] Howel's Laws, p. 37. § 11, 12.

[13] Howel's Laws, p. 307. 31ſt Triad.

[14] Howel's Laws, p. 37. § 12.

Llewelyn's Bard had ſuch a high opinion of his prince's generoſity, that he exclaims,

"Were I to aſk my prince a boon,
"Even if it were the full-orb'd moon,
"He 'd give it — prince of gen'rous ſoul!
"He 'd give his faithful Bard the whole!

[15] *Dr. Rhys's Grammatical Inſtitutes of the Welſh Language*, p. 295.

[16] Dr. Powel, in his notes on *Caradoc*, informs us, that either our Muſic came hither with Prince *Gruffudd's* Iriſh muſicians, or was compoſed by them afterwards. Mr. Wynne, the other editor of Caradoc's Hiſtory, miſtaking this paſſage in Dr. Powel, and not diſtinguiſhing inſtrumental muſic from muſical inſtruments, hath miſled his readers by aſſerting that the Harp and *Crwth* came from Ireland. See *Wynne's Hiſtory of Wales*. edit. 1774, p. 159. Further information may be ſeen in the next page.

It is recorded, in the life of Prince *Gruffudd ab Cynan*, that *Cellan*, *Pencerdd Telyn*, his chief muſician or the Harp, fell in a battle which was fought in Angleſey between the invading *Normans* and *Saxons*, againſt *Gruffudd ab Cynan*. We might perhaps have been convinced of *Cellan's* great abilities in the arts, had he lived, and alſo of the beauty of his eloquence, as he could have deſcribed the brave exploits and warlike atchievements of his Prince, for which his fame was ſignalized in Wales, Ireland, the Daniſh Iſlands, and among other nations. *A MS Hiſtory of Prince Gruffudd ab Cynan.*

[17] Ibid. Alſo *Powel's Hiſtory of Wales*, p. 115 and 191. Clarke's Preface to the Welſh Laws, p. 25. and *Rhydderch's Welſh Grammar*, p. 177, &c.

[18] "Some part of this MS. according to a memorandum which I found in it, was tranſcribed in the time of Charles the Firſt, by *Robert ap Huw of Bodwigen*, in the iſle of *Angleſey*, from *William Penllyn's* book." Dr. Burney's Hiſtory of Muſic; vol. II. p. 110. *William Penllyn* is recorded among the ſucceſsful candidates on the harp, at an *Eiſteddvod at Caerwys*, in 1568, where he was elected one of the chief Bards and Teachers of inſtrumental ſong. Pennant's Tour in North Wales, printed 1778, p. 438. This MS. Dr. Burney informs me, "contains pieces for the harp that are in full harmony or counterpoint: they are written in a peculiar notation, and ſuppoſed to be as old as the year 1100 at leaſt. Such is the known antiquity of many of the ſongs mentioned in the collection." Hiſtory of Muſic, ibid.

The 24 meaſures of Muſic are here annexed from the MS. in the original Welſh, for the purpoſe of aſſiſting future enquiries, and ſhewing, by the variety of its technical terms, what perfection the art had formerly acquired. As they have never been explained, I forbear attempting a tranſlation, from apprehenſion of miſtake, and miſleading the reader.

Alfarch

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revolution, beginning with theſe words: —— *Here follow the four-and-twenty meaſures of inſtrumental Muſic, all conformable to the laws of harmony, as they were ſettled in a congreſs by many Profeſſors, ſkilful in that ſcience, Welſh and Iriſh, in the reign of Gruffyd ab Cynan, and written in books by order of both parties, princely and principally, and thence copied, &c* [1].

This grand reformation of the *Bards* was effected by dividing them into claſſes, and aſſigning to each claſs a diſtinct profeſſion and employment. We have hitherto viewed them in a very various and extenſive ſphere. It was their office to applaud the living and record the dead: they were required to poſſeſs learning and genius, a ſkill in pedigrees, an acquaintance with the laws and metres of poetry, a knowledge of harmony, a fine voice, and the command of an inſtrument. This diverſity of character is well expreſſed by *Drayton*, in the ſixth ſong of his Polyolbion:

" Muſician, Herald, Bard, thrice may'ſt thou be renown'd,
" And with three ſeveral wreaths immortally be crown'd!"

Such variety of excellence was unattainable by human capacity. The Bards were now therefore diſtributed into three grand orders, of *Poets*, *Heralds*, and *Muſicians*; each of which again branched into ſubordinate diſtinctions.

Neither of theſe orders or diſtinctions was any longer compatible with thoſe with which it had been connected, or with any other profeſſion.

" One ſcience only will one genius fit;
" So vaſt is art, ſo narrow human wit:
" Not only bounded to peculiar arts,
" But oft in thoſe confin'd to ſingle parts. —— *Pope.*

According to a more minute arrangement, there were of regular Bards, proceeding to degrees in the *Eiſteddvod*, ſix claſſes: three of Poets, and three of Muſicians.

The firſt claſs of the Poets conſiſted of hiſtorical or antiquarian Bards [2], who ſometimes mixed prophecy with their inſpiration: they were alſo critics and teachers: and to them belonged the praiſe of virtue and the cenſure of vice. It was their duty to celebrate the gifts of fancy and poetry. Of them it was required to addreſs married women without the air of gallantry, and the clergy in a ſerious ſtrain ſuitably to their function, to ſatiriſe without indecency, and without lampooning to anſwer and overthrow the lampoons of the inferior Bards.

The ſecond claſs was formed of domeſtic or parenetic Bards [3], who lived in the houſes of the great, to celebrate their exploits and amiable qualities: they ſung the praiſes of generoſity, contentment, domeſtic happineſs,

[1] *Llyma 'r Pedwar Meſur ar hugain cerdd Dant, yn ol rheol veſur oll, val y cyvanſoddwyd mewn Eiſteddvod &c. MS.*

Mac y mŵn hir.	*Cor-Vinvain.*	*Trwſgwl Mawr.*
Cor-ffiniawr.	*Cor Wrgog.*	*Tudyr Bâch.*
Cors goleff.	*Carſi.*	*Mac y mwynvaen.*
Rhiniart.	*Brâth yn ysgol.*	*Toddyv.*
Cor-Aldan.	*Fflam gwr Gwrgan.*	*Hatyr.*
Treſi beli.	*Mac y mûn byrr.*	*Mac y Delgi.*
Wnſach.	*Calchan.*	*Yr Alban Hyvaidd.*
Cordia tytlach.	*Brut Odidog.*	*Alvarch.* ——

In the ſame MS. are preſerved the five principal Keys of Welſh Muſic, eſtabliſhed by the ſame authority.

Is gywair, the Low Key, or Key of C.
Crâs gywair, the Sharp Key, or A.
Lleddv gywair, the oblique Flat Key, or F.
Go gywair, the third above the Key-note is flat.
Braged gywair, the Mixt, or Minor Key.——

A manuſcript, belonging to Sir Watkin William Wynne, contains ſome curious information reſpecting the Welſh Muſic; which I have given here, literally tranſlated.

Cerdd Dannau.

" This Book is called the Preſervation of *Inſtrumental Muſic*; that is to ſay, the *Harp*, and *Crwth*, within the three provinces of *Cambria*; formed of the ſcience of Muſic, through the knowledge and invention of a Doctor of Muſic, aſſiſted by four chief profeſſors of the *Harp*, and *Crwth*; and the good will and ability of each being conſonant to one another towards forming the ſong, to preſerve it in memory, to perform, and to explain it with correctneſs. The names of the four chief muſicians were, *Alban ab Cynan*, *Rhydderch the Bald*, *Matholwch the Gwythelian*, and *Alav the Songſter*. The audience were *Henry Redback*, *Carſi the Harper*, and many others, aſſiſting with their advice and ſcientific knowledge. And by the counſel of thoſe learned men, the ſkill of the Doctor of Muſic, and the four profeſſors of the art, and by the unanimous agreement of all, were made the twenty-four meaſures; and to give ſtability to thoſe, the twenty-four canons were formed. They were made for three reaſons: the firſt, for compoſing a piece; the ſecond, for knowing the merits of it; and the third, for preſerving it in memory; as their names follow farther on, in the Welſh and Hibernian language. And *Mwrchan the Gwyddelian* was Lord of Ireland at that time; by whom they were confirmed in the place called *Glyn-Achlach*, through his power and offices; and he further decreed, that every perſon ſhould ſupport them."

That was about the year 1096, when *Gruffyd ab Cynan*, and *Cadwgan ab Bleddyn*, were retreated to Ireland: *Hugh*, *Earl of Cheſter*, and *Owen ab Edwyn*, having taken poſſeſſion of their lands, and of the Iſle of Angleſey.

[2] *Prydydd.*

[3] *Teulwyr*, *Posvardd:* or Family Bard.

When the king rode out of his caſtle, his attendants were 36 men; that is to ſay, the 24 officers and 12 gueſts, beſides his family, his gentlemen, and his Bards. *Leges Wallicæ*, p. 11.

" We find the King had always a civil judge to attend him,

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happineſs, and all the ſocial virtues: and thus eminently contributed to enliven the leiſure of their patrons. It was alſo their province to requeſt preſents in a familiar, eaſy vein, without importunity.

The third claſs, though laſt, was probably not leaſt in eſteem, were the *Arwyddveirdd*, which conſiſted of Herald Bards [4], who were the national chroniclers, and were alſo well verſed in pedigrees and blazonry of arms, and the works of the primary *Bards*, ſuch as *Taliesin Pen Beirdd*, *Myrddin Emrys*, and *Myrddin ab Morvryn*. According to the account of them which *Giraldus* [5] has given in the ſucceeding century, they were admirably qualified for Poetry, if invention be one of its principal requiſites: for he affirms that they could trace back the deſcents of their princes and nobles, not only to *Roderic*, but to *Beli*, *Sylvius*, *Æneas*, and even to *Adam* himſelf. But their Poetry was of an humbler kind: it was uſually confined to ſubjects of jocularity and mimickry, invective and reproach.

Of the muſical *Bards*, the firſt claſs was appropriated to the performers on the *Harp*. *Athraw*, a Doctor or Maſter of Muſic, ſhould know the 3 excellent *Mwchwl*, which were deemed equal to 4 *Colovn*; and each *Colovn* was equivalent to 10 *Cwlwm*. The 3 new *Mwchwl* were ranked equal to 4 *Cadair*; and the 4 *Cadair* were 5 *Cwlwm* each [6]. Concerning the muſicians, the reader may collect further information in page 32 of this hiſtory, and from an account of the Welſh muſical inſtruments further on in this volume.

The ſecond contained performers on the ſix-ſtringed *Crwth*; concerning whom alſo I refer the reader to the ſame places for information.

The third conſiſted of ſingers, whoſe employment was to ſing to the harps of others the compoſitions of the poetical Bards; but from whom a variety of other qualifications were expected. "A ſinger, ſaid the Laws, ſhould know how to tune a Harp, or *Crwth*, and to play ſeveral eſſays and embelliſhments, two *preludes*, a *cwlwm*, a *caniad*, and the 13 principal tunes, with all their flats and ſharps. He ſhould underſtand likewiſe the 13 principal ſtyles of expreſſion, and accenting them with his voice to ſeveral tunes; he ſhould know the 24 metres of Poetry, and 24 meaſures of Muſic, and be capable of compoſing in two of the *Englyn* metres [7], and one of the *Cywydd* metres. He ſhould read Welſh with propriety, and write it with exactneſs, and be ſkilful in correcting and reſtoring any old poem or ſong that has been corrupted by tranſcribers."

At

and one of the chief lords to conſult with upon all emergencies. He had a *Bard* to celebrate the praiſes of his anceſtors; a *Chronicler* to regiſter his own actions; a *Phyſician* to take care of his health; and a *Muſician* to entertain him. Theſe were obliged to be always preſent, and to attend the King whitherſoever he went. Beſides theſe, there were a certain number of heroic men called *Milwyr*, who attended him, when he went on his progreſs, or marched out with his army, and were reſolved to ſtand by him, even at the expence of their lives." *Owen's Hiſtory of the Ancient Britons, p. 21 and 22.*

[4] *Clerwr, Arwyddvardd:* Itinerant or Circuit Bard, or Herald.

[5] *Cambria Deſcriptio*, cap. 3.

[6] Theſe technical terms of Welſh muſic are very obſcure, and are too unintelligible to admit of a poſitive tranſlation. If I ſhould hereafter be able to decypher the notation of the ancient and very curious muſical MS. which I have quoted before, much light would be thrown on this dark ſubject. Till that deſirable object is accompliſhed, the candid reader will accept the following imperfect attempt to explain it.

Cwlwm, a congruous piece of muſic, with words.

Colovn, fundamental ſubject, or part of a piece of muſic.

Cydgerdd, harmony, muſic in parts, or accompaniments.

Cadair, a maſterly piece of muſic, I conjecture, by the performance of which the muſical Bards roſe to the ſuperior degrees, and to the *chair*; whence it probably took its name.

Caniad, a tune, or ſong.

Goſteg, a prelude, or overture.

Deivr, a diverting air, or divertiſement. Query, whether this was a ſpecies of National Melody, ſo called from the county of Durham?

Mwchwl, this famous piece of muſic, it ſeems, was acquired only by a *pencerdd*, or Doctor of Muſic of the Harp.

[7] *Y Pedwar Meſur ar hugain Cerdd Davod.* The 24 Metres of Poetry.

Englyn.	*Unodl union*	Cloſe Metre.	Unirythm direct.
	Unodl gyrch		Unirythm recurrent.
	Unodl grwcca		Unirythm inverted.
	Proſt cyvnewidiog		The vowel-varied rhyme.
	Proſt cadwynodl		Alternate rhyme.
Cywydd.	*Deuair hirion*	Parallel Metre.	Long diſtich recitative.
	Deuair vyrion		Short diſtich recitative.
	Llesgyrnog		Tailed, or Saphic.
	Awdl gywydd		Multirythm pentametric.
Awdl.	*Toddaid*	Lyric Metre.	Meltic.
	Hir a thoddaid		Long and melting.
	Byr a thoddaid		Short and melting.
	Cybydedd ver		Short trochaic.
	Cybydedd hir		Long and of equal extent.
	Cybydedd nawban		Nine ſyllabled Iambic.
	Huppynt hir		Long Brunt.
	Huppynt byr		Short Brunt.
	Gwarwdodyn hir		Long Heroic, or Parenetic.
	Gwarwdodyn byr		Short Heroic, or Parenetic.
	Cadwyn vyr		Short chain.
	Tawddgyrch cadwynog		Soft concatenated incurſive.
	Cyrch a chwtta		Uncurſive with a little tail.
	Clogyrnach		Irregular ſtanza.
	Gorcheſt y Beirdd		Maſter-piece of the Bards.

Of

At the nuptials of the prince, or any of the princely blood, the ſinger waited upon the illuſtrious Bride, and at thoſe entertainments was expected to carve dextrouſly every kind of fowl that might come before him.

Such, and ſo various, were the regular Bards, who by a noviciate and probation of an appointed term of years, and the performance of poetical and muſical exerciſes, acquired degrees in the *Eiſteddvod*. As that venerable aſſembly exiſted long before the period I am deſcribing, a deſcription of it ought, perhaps, to have been already exhibited: but I choſe to wait till, under the auſpices of a prince to whom our Poetry and Muſic are for ever obliged, I am enabled to diſplay it to the eyes of the curious in its moſt perfect form.

The *Eſteddvod* was a triennial aſſembly of the *Bards*, (uſually held at *Aberffraw*[8], the royal ſeat of the Princes of *North-Wales* formerly, ſituated in *Angleſey*; likewiſe *Dinevawr*, the royal caſtle of the Princes of *South-Wales*, in *Caermarthenſhire*; and *Mathravael*, the royal palace of the Princes of *Powis*, in *Montgomeryſhire*;) for the regulation of Poetry and Muſic, for the purpoſe of conferring degrees, and of advancing to the chair of the *Eiſteddvod*, by the deciſion of a poetical and muſical conteſt, ſome of the rival candidates; or eſtabliſhing in that honourable ſeat the *Chief Bard* who already occupied it.

Wiſhing to convey to my readers a clear idea of this important ſubject, I annex an extract, faithfully tranſlated, from the *ſtatute of Prince Gruffudd ap Cynan*, concerning the manner of holding an *Eiſteddvod*.

"When the congreſs hath aſſembled, according to notice and ſummons previouſly iſſued, at the place appointed, they ſhall chooſe as umpires twelve perſons ſkilled in the *Welſh Language*, *Poetry*, *Muſic*, and *Heraldry*; who ſhall give to the *Bards* a ſubject to ſing upon, in any of the 24 *metres*; but not in amæbean carols, or any ſuch frivolous compoſitions. The umpires ſhall ſee that the candidates do not deſcend to ſatire or perſonal invective, and ſhall allow to each a ſufficient interval for compoſing his *Englyn* or *Cywydd*, *Muſic*, or other taſk that they ſhall aſſign. They ſhall moreover take down the names of the ſeveral *Bards* preſent intending to exhibit, that every one may be called by his name, in order, to the chair to perform his compoſition. The unſucceſsful candidates ſhall acknowledge in writing that they are overcome, and ſhall deliver their acknowledgment to the chief Bard, that is, to him who ſhall win the chair: and they all ſhall drink health to the chief *Bard*, and all ſhall pay him fees: and he ſhall govern them till he is overcome in a future *Eiſteddfod*[9]."

From this injunction it appears, that the duties which upon this occaſion, in the reign of *Howel*, belonged to the judge of the palace, were afterwards held in commiſſion.

What ſerved greatly to heighten the emulation of the *Bards*, if they wanted any additional incitement, was the preſence of the prince, who uſually preſided in theſe conteſts. Their compoſitions delivered upon theſe occaſions are frequently upon hiſtorical ſubjects, and are valuable for their authenticity; for it was the buſineſs of the *Eiſteddvod*, not only to give laws to *Poetry* and *Muſic*, but to extinguiſh falſehood, and eſtabliſh certainty in the relation of events. "A cuſtom ſo good (ſays *Drayton*) that, had it been judi-
"ciouſly obſerved, truth of ſtory had not been ſo uncertain: for there was, we ſuppoſe, a correction of
"what was faulty in form or matter, or at leaſt a cenſure of the hearers upon what was recited. Of which
"courſe ſome have wiſhed a recontinuance, that either amendment of opinion, or change of purpoſe in
"publiſhing, might prevent blazoned errors[10]."

Before any perſon could be enrolled in the *Eiſteddvod*, the permiſſion of the prince or lord, within whoſe juriſdiction he lived, was neceſſary. If he deſired to proceed to degrees in Poetry, he was obliged at his preſentation to explain the five *Englyn* Metres, and to ſing them in ſuch a manner, that one of the principal *Bards* would declare upon his conſcience that he was competent to be admitted. He then became the pupil

Of all theſe metres, ſpecimens are exhibited by Dr. *Rhys*, *John Rhydderch*, and the Rev. Mr. *Gronw Owen* (ſee *Beirdd Môn*, by Hugh Jones, 18mo. London, 1763:) alſo in the conſtitutions of the *Society of Cymmrodorion*, reprinted 1778. There are other metres, now accounted obſolete and irregular; ſuch as *Triban* or *Englyn Milwr*, the Warrior's Song; *Englyn o'r hên ganiad*, the Song of the Ancient Strain; *Englyn gar-hîr*, the Song of the Long Thigh; *Englyn cildwrn*, the Song of the Clinched Fiſt.

The 24 *Metres* were probably antecedent to the 24 *meaſures of Muſic*, for the latter ſeem to have been adapted to, and founded upon them.

"The *Cambro Britiſh* Muſe hath, at the inſtance of her votaries, condeſcended to put on various other garbs wherein ſhe hath appeared not only not ungraceful, but even with ſome degree of dignity and eaſe; yet the robes ſhe hath ever gloried in, are the *Twenty-four* celebrated *antient Britiſh Metres*, unknown to every Muſe beſides, and wherein ſhe hath always ſhone with unrivalled luſtre." *Walter's Diſſert. on the Welſh Language*, p. 51.

[8] *Roderic the Great*, King of all Wales and the Iſle of Man, changed the royal reſidence from *Caer Segont*, in Caernarvonſhire, to *Aberffraw*, in Angleſey, about the year 870. He divided his dominion into three principalities, which he left to his three ſons. *Gwynedd*, Venedotia, or North Wales; *Debenbarth*, Demetia, or South Wales; and *Mathraval*, or Powis; which, before the year 793, the royal reſidence was kept at *Pengwern Powis*, or Shrewſbury. Afterwards there were Five Royal Tribes of Wales: *Prince Griffith ab Cynan*, of *Aberffraw*, in Angleſey, A. D. 1080; *Prince Rhys ab Tudor*, of *Dinevawr*, Caermarthenſhire, 1080; *Prince Bleddyn ab Cynvyn*, of *Mathraval*, in Montgomeryſhire, 1070; *Elyſtan Glodrûdd*, of *Maes yved*, Radnorſhire, Prince of the Marches; and *Prince Iefyn ab Gwrgant*, of *Dindryval*, Glamorganſhire, 1090.

[9] *John Rhydderch's Welſh Grammar*, p. 188, 189.

[10] Notes on the Fourth Song of the *Polyolbion*.

of

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of ſome one of the principal Bards, whom he was obliged to attend annually in Lent, and without whoſe approbation he could make no compoſition public; and during three years, that is, till the next *Eiſteddvod*, remained a non-graduate, and was called *Diſgybl Yſpas cerdd davod*, a probationary ſtudent of Poetry.

At the next *Eiſteddvod*, three years having expired, *Diſgybl Yſpas* was examined for the degree of *Diſgybl Diſgyblaidd*, or Bachelor of the Art of Poetry, and was required to be verſed in the five *Englyn* Metres, the four *Cywydd* Metres, and three *Awdl* Metres; and to produce, in a ſcholar-like manner, compoſitions of his own, free from the 15 common errors.

After the ſame interval, the Bard took the degree of *Diſgybl Penceirddiaidd*, or Maſter of the Art of Poetry, for which he was required to underſtand the rules of Grammar and Rhetoric, and analize and explain the alliterative concatenations of the language; to eſcape all the errors; and to ſing melodiouſly, in parts, 21 of the metres.

To the *Pencerdd*, or Profeſſor of Poetry, who obtained his degree at the end of the ſame period, belonged the whole myſtery of the art. He knew to ſing in harmony, or concord, and was well verſed in tranſpoſed alliteration. Among his qualifications are enumerated, fertility in poetical ſubjects, a ſtore of matter and invention, authority of deciſion, and a facility in compoſing in praiſe of the great, what would be heard or read with moſt delight, and longeſt retained in memory.

If a *Diſgybl*, or diſciple of any degree, was diſcovered in taverns or ſecret places playing for money at dice, or any other game, any perſon was authoriſed to take from him whatever money was found in his purſe. For mockery and deriſion, and the invention or propagation of falſehood, the *Diſgyblion* were alſo puniſhed with fines and impriſonment. For, ſay the laws, the Bards ſhall be eaſy and peaceful in their manners, friendly in their diſpoſitions, and humble in their ſervices to the prince and his adherents.

Thoſe *Bards* alone who had acquired the degree of *Pencerdd* were authoriſed to teach: nor were more than a ſingle pupil allowed to each *Pencerdd*. The pupils were expreſsly enjoined to refrain from ridiculing their teachers, for that abſence and inattention which is natural to a contemplative mind. But the moſt valued privilege of the *Penceirddiaid* was their excluſive right to the chair of the *Eiſteddvod*. All thoſe among them who aſpired to the honour of preſiding over the *Bards*, came forward (as the ſtatute preſcribes) at the triennial aſſembly, and conteſted it with each other, and with the Chief Bard who already poſſeſſed it. The ſucceſsful candidate was ſeated in a magnificent chair, and was hence called *Bardd Cadeiriog*, the Chair-Bard. He was at the ſame time inveſted with a little ſilver or gold chair, which he wore on his breaſt as the badge of his office. As his rank was high, his emoluments were conſiderable: they aroſe from the *Diſgyblion*, or ſtudents, when they laid aſide the hair-ſtrung harp, at the expiration of three years ſtudy, and were admitted to the practice of their art; from brides on their nuptials; and the marriage-fine of the daughters of all the Bards within his juriſdiction, &c.

Whoever deſired to proceed to degrees in *Muſic*, was preſented to the *Eiſteddvod* by a muſical *Pencerdd*, who vouched for his capacity. During his noviciate of three years, he was called *Diſgybl Yſpâs heb râdd*, a probationary ſtudent of Muſic without a degree: and, if he learnt to play the harp, was only ſuffered to uſe that inſtrument ſtrung with horſe-hair, that he might not (as I conjecture) by his rude attempt at harmony, torment the ears of the principality, and might purſue his ſtudies with greater diligence, incited by the hope of relinquiſhing it for one furniſhed with ſtrings of a more audible and pleaſing ſound.

His next ſtep, after three years ſtudy, was to the degree of *Diſgybl Yſpâs graddol*, a graduate probationary ſtudent of Muſic, for which he was obliged to know ten *cwlwm*, one *colovn*, five *cwlwm cydgerdd*, one *cadair*, and eight *caniad*.

His ſecond degree, after ſix years ſtudy, was *Diſgybl Diſgyblaidd*, or Bachelor of Muſic, but was previouſly required to be maſter of twenty *cwlwm*, two *colovn*, ten *cwlwm cydgerdd*, two *cadair*, ſixteen *caniad*, and the twenty-four meaſures of Muſic; and to play them with facility and correctneſs.

At the expiration of nine years he became *Diſgybl Penceirddiaidd*, or Maſter of Muſic, a degree which implied a preparatory knowledge of thirty *cwlwm*, three *colovn*, fifteen *cwlwm cydgerdd*, three *cadair*, twenty-four *caniad*, and four *goſteg*; and ſkill in defining them properly and diſtinctly.

The fourth degree he was admitted *Percerdd*, *Athraw*, or Doctor of Muſic, and was obliged to know forty *cwlwm*, four *colovn*, twenty *cwlwm cydgerdd*, four *cadair*, thirty-two *caniadau*, and four *goſteg*; to underſtand all the laws and modifications of harmony, eſpecially the twenty-four Meaſures of Muſic, and

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to explain them as they were written in the book of mufical diviſion[1]: to compoſe a *caniad* pronounced faultleſs by the proficient Bards, and to ſhow all its properties, its diviſions and ſubdiviſions, its licenſes and reſts, its diatonic notes, all the flats and ſharps, and every change of movement through the ſeveral keys. If the *Pencerdd* was a Harper, he was required to know the three famous *Mwchwl*, which were equal to the four *colovn*; and the three new *Mwchwl* were equal to the four *cadair*. All this he was obliged to know and perform in a maſterly manner, ſo that Doctors ſhould declare him competent to be an author and a teacher of his art.

The *Eiſteddvod* was a rigid ſchool. The poetical, or the mufical diſciple, who at the expiration of his triennial term could not obtain a higher degree, was condemned to loſe that which he already poſſeſſed.

Every chief Bard, or *Bardd Cadeiriog*, who had acquired the honours of the chair, wore a gold or ſilver chair, pendent on his breaſt, as a badge of his ſuperior dignity; but after the time of *Gruffydd ab Cynan*, the *mufical Bards* wore a ſeparate order. In Mr. *Pennant's Tour in Wales*, p. 464, there is an engraving of the ſilver Harp in poſſeſſion of Sir Roger Moſtyn, "which has been from time immemorial in the gift of his anceſtors, to beſtow on the *chief of the faculty*. This badge of honour is about ſix inches and a half long, and furniſhed with ſtrings equal to the number of the Muſes." Which was worn by the chief Muſician, as the ſilver chair was by the chief Poet.

The revenues of the Bards aroſe from preſents at princely and other nuptials, and from fees in their annual circuits at *Chriſtmas*, *Eaſter*, and *Whitſuntide*, and in their triennial *Clera*, or grand circuit. Their fees and preſents were regulated with proportion to their degrees: and the number of viſitants to the condition of the perſon that received them. Likewiſe, in order to encourage the *clerwyr* to keep up the language, and the memory of the exploits and pedigrees of the Britons, they were allowed a certain ſum out of every plough-land, and in proportion out of every half plough-land of their diſtrict. A month before each feſtival, the pupils enquired of their teachers what routs they ſhould take in their approaching circuit, leſt too many ſhould reſort to the ſame part of the country. A *Pencerdd* was not licenſed to viſit the commonalty, unleſs he choſe to accept a fee beneath his ſtation and dignity: nor could any Bard of an inferior degree appear before the gentry and nobles. The Bards were not ſuffered to requeſt preſents beyond a certain value, under penalty of being deprived of their mufical inſtruments and practice for three years: when this happened, the preſent illegally requeſted became forfeit to the prince.

The *Eiſteddvod* was followed by the grand triennial *Clera*, which was not limited, as the circuits of the feſtivals, to *commots* and *cantreds*, but extended through all Wales. Such was the benevolence of the Welſh inſtitutions, that Bards afflicted with blindneſs, or any ſuch natural defect, were indulged with the privilege of *Clera*, as well as the four poetical, and the five mufical graduates. At a wake or feſtival a circuiting Bard was not ſuffered, during its continuance, to depart from the houſe he firſt viſited, without the conſent of the maſter of the houſe, or invitation given him by another. If he rambled from houſe to houſe, or became intoxicated, he was deprived of his *Clera* fees, which were applied to the uſes of the church. If he offered any indecency to miſtreſs or maid, he was fined and impriſoned, and forfeited his *Clera* for ſeven years.

Every art has its ſubordinate profeſſors. Beſides the four claſſes of regular or graduated Bards I have recounted, there were four other claſſes of inferior and unlicenſed Bards, (if that name may be given them without profanation,) which were called *Clêr y dom*, or the meaner and more unſkilful ſort of muſicians and poets[2]; alſo, they were called *Bôn y Glêr*, or the loweſt claſs; but properly termed in Engliſh, *Minſtrels*. Theſe were Pipers, Players on the three-ſtringed *Crwth*, Taborers, and Buffoons. Of the pipe, the three-ſtring *Crwth*, and the tabor, the reader will find ſome mention near the trophy of the mufical inſtruments of the Welſh. The performers who uſed them, were looked upon among Bards, as weeds among flowers; they had no connexion with the *Eiſteddvod*; and their eſtimation and their profits were equally inconſiderable. One of their number, the *Datceiniad Pen Paſtwn*, was a minſtrel who rehearſed only, and played no inſtrument: on occaſions of feſtivity, he ſtood in the middle of the hall where the company was aſſembled, and beating time with his ſtaff, ſung a poem to the ſound. When any of the regular Bards were preſent, he attended them as a ſervant, and did not preſume to ſing, unleſs they ſignified their aſſent.

[1] This MS. called *Llyvr Doſparth*, I fear is not now extant.

[2] The Engliſh word Bungler, is derived from *Bôn y Glêr*; and particularly the French term *Jongleur*, is a corruption from *Bôn-y-Glêr*.

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The only connexion that exiſted between the *Bards*, and the lower order or *Minſtrels*, we diſcover in the appointment of *Cyff Clér* *, at the marriage of a prince, or any perſon of princely extraction. A year and a day before the celebration of the nuptials, notice was given to a *Pencerdd* or Doctor of the Art, to prepare himſelf to ſupport that character. When the time came, he appeared in the hall; and a facetious ſubject being propoſed, the Rhapſodiſts ſurrounded him, and attacked him with their ridicule. In theſe extempore ſatirical effuſions they were reſtrained from any perſonal alluſion or real affront. The *Cyff Clér* ſat in a chair in the midſt of them, and ſilently ſuffered them to ſay whatever they choſe, that could tend to the diverſion of the aſſembly. For this unpleaſing ſervice he received a conſiderable fee. The next day he appeared again in the hall, and anſwered his revilers, and provoked the laughter and gained the applauſe of all who were preſent, by expoſing them in their turn, and retorting all their ridicule upon themſelves [3].

At Chriſtmas, in the year 1177, *Rhys ab Gruffydd*, Prince of *South Wales*, gave a magnificent entertainment with deeds of arms, and other ſhows, in his new caſtle of *Cardigan* or *Aberteivi*, to a great number of illuſtrious natives and foreigners; notice of which had been given a year and a day before by proclamation through all Britain and Ireland. The muſical *Bards* of North Wales and South Wales, who had been expreſsly invited to the feſtival, and a muſical and poetical conteſt, were ſeated in chairs with much ceremony in the middle of the great hall of the caſtle. Animated with their uſual emulation, the preſence of their noble audience, and expectation of the rich rewards promiſed to the victors, they purſued to a great length their generous ſtrife, which terminated with honour to both parties, the pre-eminence in Poetry being adjudged to the poetical *Bards* of *North Wales*; and in muſic to the domeſtic *Muſicians* of *Prince Rhys*. In thus regaling his gueſts with poetry, and muſic, the Welſh prince (as Lord Lyttelton remarks in his Hiſtory of *Henry* II.) kept up the ancient cuſtom of his country, and, by the number and ſkill of the Poets and Muſicians he aſſembled together, did undoubtedly much excel what *Henry* could exhibit in the ſame way to him, and to the other chiefs of Wales, when he entertained them in his royal caſtle of *Oxford* [4].

At this feaſt, the Bards were confirmed by the prince's authority in the franchiſes and privileges granted them by former ſtatutes. They were alſo recompenſed with fees, ſettled by preſcription, and proportioned to the order of their profeſſion, and the degree they had obtained in it [5].

Though the age of *Rhys* was thus propitious to the Bards, we ſhould have remained unacquainted with the nature of the poetry and muſic, for which they were ſo highly valued, if they had not found in *Giraldus Cambrenſis* [6], an hiſtorian worthy of their fame. He was a native of the country, and traveled in it in ſearch of information with ſuch an induſtrious and philoſopical ſpirit of learned curioſity, as very rarely occurs in thoſe early times. The manner in which the ſubject of Welſh Muſic is treated, in the following quotation from his Deſcription of Wales, will ſufficiently juſtify its length.

"By the ſweetneſs of their muſical inſtruments they ſoothe and delight the ear; they are rapid, yet delicate in their modulation; and by the aſtoniſhing execution of their fingers, and their ſwift tranſitions from diſcord to concord, produce the moſt pleaſing harmony. This cannot be better explained than by what I have ſaid in my *Topography* of *Ireland* concerning the muſical inſtruments of the three nations.—It is remarkable, that in all their haſte of performance they never forget time and muſical proportion; and ſuch is their art, that with all their inflexion of tones, the variety of their inſtruments, and the intricacy of their harmony, they attain the perfection of conſonance and melody, by a ſweet velocity, an equable diſparity, and a diſcordant concord, as if the ſtrings ſounded together fourths, or fifths: they always begin with B flat, and afterwards return to it, that the whole may be completed under the ſweetneſs of a grand and pleaſing ſound. They enter into a movement, and conclude it in ſo delicate a manner, and play the little notes ſo ſportively under the blunter ſound of the baſe ſtrings, enlivening with wanton levity, or communicating a deeper internal ſenſation of pleaſure, that the perfection of their art appears in the concealment of it. For,

Art profits when conceal'd,
Diſgraces when reveal'd."

* *Cyff Clér*, is the Butt of the *Clér*; and *Clér*, are Muſicians, Poets, or Minſtrels. From the Celtic *Clér*, came *Clergan*, to ſignify Church Singers; afterwards uſed for the body of the Clergy, to diſtinguiſh them from the Laity: alſo, *Cleiriach*, is a Clergyman in Iriſh.

[3] Dr. *Rhys's* Inſtitutes of the Welſh Language, p. 266, &c. *Rhydderch's* Grammar, p. 179, &c. and Caradoc's Hiſtory of Wales, augmented by Wynne, p. 205.

[4] Hiſtory of *Henry* II. 4to. vol. III. p. 302.

[5] *Powel's* Hiſtory of Wales, p. 205. *Dr. J. D. Rhys's Welſh Poetical Grammar*, p. 296.

[6] Sylveſter Giraldus, or *Giraldus Cambrenſis*, of a noble Flemiſh family near *Tenby*, in *Pembrokeſhire*, was born in 1145. He was ſecretary to *Henry* II. tutor to King *John*, and *Biſhop of St. David's*. In 1187 he accompanied *Baldwin*, Archbiſhop of Canterbury, into *Wales*, to preach the Cruſade. He wrote an *Iriſh* and *Welſh Itinerary*, and other works. He died and was buried at *St. David's*, about the age of 70.

Here

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Here I cannot refrain from interrupting this curious narrative of *Giraldus*, for the purpose of introducing, from one of *Philips's* paſtorals, ſome lines which are beautifully deſcriptive of thoſe effects which the harp is peculiarly capable of producing, and for which it is univerſally admired:

"Now lightly ſkimming o'er the ſtrings they paſs,
"Like wings that gently bruſh the plying graſs,
"And melting airs ariſe at their command;
"And now, laborious, with a weighty hand,
"They ſink into the chords with ſolemn pace,
"And give the ſwelling tones a manly grace."

"From this cauſe, thoſe very ſtrains which afford deep and unſpeakable mental delight to thoſe who have looked far, and ſkilfully penetrated into the myſteries of the art, fatigue rather than gratify the ears of others, who, though they ſee, do not perceive, and, though they hear, do not underſtand. By ſuch the fineſt Muſic is eſteemed no better than a confuſed and diſorderly noiſe, and will be heard with unwillingneſs and diſguſt. The Welſh have three kinds of muſical inſtruments, the *Harp*, the *Crwth*, and the *Pipes*[7].

They do not ſing in uniſon, like the inhabitants of other countries; but in many different parts. So that in a company of ſingers, which one frequently meets with in *Wales*, as many different parts and voices are heard, as there are performers; who all at length unite, with organic melody, in one conſonance, and the ſoft ſweetneſs of B flat.

In the northern parts of Britain, beyond the *Humber*, and on the borders of *Yorkſhire*, the inhabitants uſe in ſinging the ſame kind of ſymphonious harmony; but with leſs variety, ſinging only in two parts, one murmuring in the baſe, the other warbling in the acute or treble. Neither of the two nations has acquired this peculiar property by art, but by long habit, which has rendered it familiar and natural: and the practice is now ſo firmly rooted in them, that it is unuſual to hear a ſimple and ſingle melody well ſung. And, which is ſtill more wonderful, their children, from their infancy, ſing in the ſame manner[8]."

After the account that has been given of the muſical conſtitutions of the Welſh, the teſtimony of *Giraldus* was not wanted to prove that they highly eſteemed and cultivated muſic, and that harmony muſt have exiſted among them in conſiderable perfection. But, from the paſſages I have quoted concerning their art, we may collect from the faireſt preſumption of certainty, that they poſſeſſed an improvement of it, the firſt invention of which has always been attributed to *Guido*[9]. They either were acquainted with counterpoint, and the method of ſinging in parts, or *Giraldus* himſelf muſt have invented it, and given them the merit of his diſcovery. I cannot, without feeling a repugnance, contradict the opinion of ſo diligent an hiſtorian, and ſo ingenious a critic as Dr. Burney[10]; but I am perſuaded, that if he had previouſly enquired into the muſical ſtudies of the *Bards*, and their public eſtabliſhment, in the preceding centuries, he would not have ſuffered his unfavourable opinion of *Giraldus's* veracity to prevail againſt the ſtrong light of his evidence. If that the Bards underſtood counterpoint requires farther proof, it is to be found in *the Four and Twenty ancient games of the Welſh*[11]; of which *canu cywydd pedwar, ac accenu; ſinging a ſong in four parts, with accentation*, is among the number: and in the MS. to which I have referred in p. 28, and 29; which contains ſeveral Welſh tunes in full harmony, that may be aſcribed with certainty to ſo early a date as the eleventh century, and ſome to much remoter periods. Alſo, ſee a paſſage from *Seneca* †: and of *The Three Men's Songs* ‡.

Even

[7] *Cambriæ Deſcriptio*, ch. 11.
[8] Ibid. ch. 12. and 13.
[9] "It is well known that *Guido's* new-invented counterpoint was expreſſed in long notes to protract and lengthen out his harmonious ſounds; and that his movements were ſlow. But *Giraldus Cambrenſis*, his contemporary, gives us an amazing account of the celerity, rapidity, execution, and correctneſs, with which the Britons played in parts their intricate and complicated muſic on their harps. If Guido's invention had then reached Wales, would they have been ſo expert ſo ſoon in the practice of it? or would they have written their muſic in the rude, old-faſhioned manner of the MS. you allude to, when a much better method had been found out? It may therefore be inferred that the Britons performed muſic harmoniouſly in parts, before the Italians.

"The characters in the Welſh MS. were probably chants or recitatives, uſed in bands of muſic, concerts, ſymphonies, and choruſes, in great houſes, or perhaps in divine worſhip. We read of *Kor Alun*, *Kor Aedan*, *Kor Elwyw*, *Kor Ffinwr*, &c. which ſignifies a body or number of voices and inſtruments joined in harmony."

A Letter from the Rev. Mr. Evans, of Llanymynech, with which I was favoured in anſwer to my enquiries.

Alſo, the name of the ancient and famous monaſtery of *Bangor*, in North Wales, ſeems to be derived from *Bann-gôr*, or famous choir. See p. 11.

Likewiſe, we read of *Kân Aſaph*, The Chant of Aſaph. This St. Aſaph died A. D. 596; and the Cathedral is named after him to this day. See *Brown Willis's Survey of St. Aſaph*, p. 131.

[10] Hiſtory of Muſic, vol. II. p. 108, &c.

[11] I annex an accurate copy and tranſlation of theſe celebrated *games, conſiſting of twenty-four kinds of exerciſes, uſed by the ancient Britons*, as they are printed in *Dr. Davis's* Welſh, Latin, and Latin and Welſh Dictionary, folio, London, 1632.

"Doſt

Even at this day, our untaught native harpers, who are totally unacquainted with modern muſic, retain ſomething of that ſkill for which the Bards were famous. For, like their great predeceſſors, from whom they have received their tunes by tradition, they perform, however rudely, in concert; they accompany the voice with harpegios, they delight in variations, and without deviation from their ſubject, indulge the ſportive excurſions of muſical fancy.—— *Quales fuêre, cum tales ſint reliquiæ* [12]!

The Poetry, as well as the Muſic, of the Bards, has received much illuſtration from the pen of *Giraldus*: and of its adherence to truth, and its uſe in recording events to poſterity, he has tranſmitted to us a memorable example. In his time the veracity of the Welſh Muſe was made known by an extraordinary diſcovery to the world. *Henry* II. about the year 1187, was led to the church-yard of *Glaſtonbury* in ſearch of the body of *Arthur*, by ſome lines of *Taliesin* (deſcribing the manner of his death, and the place of his interment) that had been repeated in his preſence by a Welſh Bard, (if I may borrow from *Drayton*, one of his beautiful apoſtrophes:)

"To *Pembroke* call'd before the Engliſh king,
And to thy powerful harp commanded there to ſing;
Of famous *Arthur* told'ſt, and where he was interr'd,
In which thoſe wreckleſs times had long and blindly err'd,
And ignorance had brought the world to ſuch a paſs
As now, which ſcarce believes that *Arthur* ever was.
But when *King Henry* ſent th' reported place to view,
He found that man of men: and what thou ſaidſt was true [13]." ——

Y Pedair camp ar hugain. - - - - - - - The Four and Twenty games.

6 *O rym Gorph.*	*Rhedeg.*	6 Feats of activity.	Running.
	Neidio.		Leaping.
	Nofio.		Swimming.
	Ymavael.		Wreſtling.
	Marchogaeth.		Riding, or feats in chariots of war.
	Cryder dan bwyſau.		Diſplay of ſtrength, in ſupporting and hurling weights, ſuch as pitching the bar, or a large ſtone; throwing the ſledge, or quoits.
4 *O rym arvau.*	*Saethu.*	4 Exerciſes of weapons.	Archery, throwing the javelin, and to hurl with a ſling.
	Cbwareu cleddyv a tharian.		Fencing with a ſword and buckler.
	Cbwareu cleddeu deuddwrn.		Fencing with the two-handed ſword.
	Cbwareu ffon ddwybig.		Playing with the quarter ſtaff.
3 *Helwriaeth.*	*Hela â Milgi.*	3 Rural ſports.	Hunting.
	Hela Pyſg.		Fiſhing.
	Hela Aderyn.		Hawking.
7 *Gamp Deuluaidd.*	*Barddoniaeth.*	7 Domeſtic and literary games.	Poetry.
	Canu Telyn.		Playing the Harp.
	Darllain cymraeg.		Reading Welſh.
	Canu cywydd gan dant.		Singing a ſong with the Harp, or Crwth.
	Canu Cywydd pedwar, ac accenu.		Singing an ode in four parts, with accentation.
	Tynnu arvau.		Heraldry.
	Herodraeth.		Embaſſy.
4 *Gogampau.*	*Cbwareu towlbwrdd.*	4 Inferior games.	Cheſs.
	Cbwareu gwyddbwyll.		Draughts, and Shuffle-board.
	Cbwareu ffriſtial.		Dice, or *Bâch Gammon.*
	Cyweirio telyn.		Tuning the Harp.

† "Doſt thou not obſerve how a chorus is made up of many voices? And yet the whole forms but one ſound. Some of theſe voices are grave, ſome acute, and ſome between both. Women's voices are added to men's, and with theſe flutes are intermingled; the voices of all are heard, but each particular voice is undiſtinguiſhable. I ſpeak of the chorus which was known to the ancient philoſophers. We have more ſingers in our aſſemblies than there were formerly ſpectators in the theatres: for all the paſſages are filled with ſingers, and the inſide of the places is lined with trumpeters: the upper part of the ſtage reſounds with every kind of flutes and organs, and *harmony is made to ariſe from diſſonant ſounds.*

You teach me how grave and acute voices are brought into agreement, and how *harmony* proceeds from ſtrings which render unequal ſounds." *Seneca, Epiſt.* 84.——

‡ Among their paſtimes in Cornwall formerly, it appears they had ſongs in three parts.

"*Three men's ſongs, cunningly contrived for the ditty, and pleaſantly for the note.*" Carew's Hiſtory of Cornwall, p. 72. ſec. Ed.

Alſo, the old Ballad, called the *Tournament of Tottenham*, which is ſaid to have been written before the reign of King Edward the Third, has the following paſſage:

"At that feaſt were they ſerved in rich aray,
Every five and five had a cokeney;
And ſo they ſat in jollity all the long day,
Tyb at night, I trow, had a ſimple aray:
Mickle mirth was them among;
In every corner of the houſe
Was melody delicious,
For to hear precious
Of ſix men's ſong *." ——

* *Six-men's ſongs*, i. e. a ſong for ſix voices. Dr. *Percy's Reliques of Ancient Engliſh Poetry*, vol. II. p. 13. 14. of the 3d edition.

Likewiſe, *Shakeſpeare* uſes, "*Three-man, ſong-men all*," in his *Winter's Tale*, to denote men that could ſing catches, compoſed in three parts. See more confirmation in Dr. *Pepuſch's* letter to Mr. *de Moivre*, publiſhed in the *Philoſophical Tranſactions*, for the year 1746. Alſo, in *Hawkins's Hiſt. of Muſic*, vol. I. p. 408. In *Potter's* Obſervations on the preſent State of *Muſic* and *Muſicians*, 8vo, p. 11. and 12. And in Dr. *Smith's Harmonics*, 2d ed. p. 34.

[12] *Phædrus.*

[13] Drayton's Polyolbion, the 6th Song. See alſo the notes of the third ſong. *Froſſard* ſays, that King Arthur firſt built the Caſtle of Windſor.

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This is not fiction. The ſucceſs of the inveſtigation was not ungrateful to the monarch's poetic faith: and *Henry* had the ſatisfaction to view the ſtupendous remains, and to count the glorious wounds, of the laſt of Britons [1].

To theſe incidents Mr. Warton (with his uſual ſkill and ingenuity) has given a new and poetical form, in an Ode called *The Grave of Arthur*, which poſſeſſes many beauties.

"I find a curious circumſtance mentioned in *Enderbie's Hiſtory of Wales*, of *a public charter* of privileges and immunities *of King Arthur, to the School and Univerſity of Cambridge* *, where among other memorable things he declareth that his Chriſtian predeceſſors, Kings of Britain, had been inſtructed there in learning and religion, and in particular ſpeaking there of *King Lucius*, what immunities he granted to that univerſity, and that this our firſt Chriſtian king did receive the faith of Chriſt, by the preaching of the learned ſcholars of *Cambridge*. This *charter* was dated at *London* in the year of Chriſt 531, the 7th day of April [2].

The three principal palaces, or Courts of *King Arthur*, were at *Caer-lleon*, on the river Uſk [3], in Monmouthſhire; *Celliwig*, in Cornwall; and *Penrhyn Rhionedd*, in Cumberland.——*Britiſh Triades*, N° 57.

"*Aethai heb Dant a Chantawr*,	Had it not been for Muſic and Poetry,
"*Ar goll banes Arthur gawr.*"	even the feats of Arthur, would have been inevitably loſt.

The uſe of our poetry in preſerving the memory of events, and the aid it has lent to hiſtory, is proved by another example, *viz.* of the celebrated *Madog ab Owen Gwynedd*, and his diſcovery of America, about the year 1170 [4]. This we gather from the poems of *Cynvrig ab Gronw*, and *Sir Meredudd ab Rhys*, and the more expreſs declaration of that learned herald bard, *Guttyn Owain*; who all preceded the expedition of *Columbus*, and relate or allude to the expedition of Madog, as an event well known and univerſally received, that had happened three hundred years before.

If *Geoffrey of Monmouth*, when he tranſlated *Tyſſilio*, had known the works of *Talieſin* and *Llywarch Hên*, he might have found in them abundance of hiſtorical paſſages that would have ſerved better to enlarge and embelliſh that venerable and authentic hiſtory, than thoſe legendary tales and incredible fictions he has adopted.——*Juvat integros accedere fontes* [5].

But leſt the purity of theſe genuine ſources yet unexplored ſhould be doubted, let it be remembered that the deſcendants of the *Celts* could never be brought to think with the *Greeks* and *Romans* on the ſubject of heroic Poetry, which was held in ſuch reverence by that primitive nation and its poſterity, that fable and invention (the eſſence of the claſſical epopee) were never ſuffered to make any part of it. From this cauſe neither the Britons, the *Iriſh*, the *Erſe*, the *Corniſh*, nor the *Armoricans*, have ever to this day produced a poem ſimilar in its ſtructure to the *Iliad* or *Æneid*; though moſt other nations have ſhown an inglorious pride in imitating them. What in one country is called an heroic poem, and the grandeſt performance of human art, is deſpiſed in another as a fabulous empty ſong, calculated to pleaſe a vain and boaſtful people, who have no actions of their own virtue and courage to be recorded, but are conſtrained to have recourſe to fictitious gods, fictitious heroes, fictitious battles, and ſuch anachroniſms as a grave Britiſh writer would have bluſhed to own. Hiſtorians, who are acquainted only with the compoſitions of this character, may well regard Poetry with the contempt they have uſually teſtified, as a vain art, that draws its materials more from fancy than nature, and delights in fiction rather than truth. But widely different is the Poetry of the Britiſh Bards, which has ever been from the firſt of times the ſacred repoſitory of the actions of great men.

The period which interfered between the reign of *Gruffudd ab Cynan*, and that of the laſt prince, *Llewelyn*, is the brighteſt in our annals. It abounds with perhaps the nobleſt monuments of genius as well as valour of which the Welſh nation can boaſt. It will be ſufficient for me to mention a few illuſtrious names, who with veneration derived from their great predeceſſors the Arts, Poetry, and Muſic, and tranſmitted them with augmented honours to their poſterity. I wiſh the limits of this eſſay would ſuffer me to give more than their names; or that my learned countrymen would ſhew ſome of that enterpriſing ſpirit for which their anceſtors were famed, and publiſh their remains to the world. The poems of *Meilir*, the Bard of *Gruffudd ab Cynan*; *Cynddelw Brydydd Mawr*; *Owen Gyveiliog*, Prince of *Powys*; *Gwalchmai ab Meilir*; *Gwrgant ab Rhys*;

[1] *Guthrie's* Hiſtory of England, vol. I. p. 102.

* Cambridge was firſt built by *Gwrgant Varvdrwch*, (about 375 years before Chriſt,) and was called from him *Caer-gwrgant*, as well as the river called *Cant*. He made this town his regal ſeat, and ſo did his ſon *Gwythelin* after him. *Lewis's Hiſt. of Britain*, p. 55.

[2] *Enderbie's* Hiſtory of Wales, p. 187.

[3] *Caer-ar Wyſg* was once the metropolis of all Wales, and for beauty and extent, the third city in Britain. *King Arthur* founded there an Univerſity, which contained 200 learned Philoſophers and Aſtronomers: and there he inſtituted that celebrated order of *Knighthood*. *Lewis's Hiſt. of Britain*, p. 51, &c.

[4] For a candid enquiry into this ſubject, ſee Lord Lyttelton's notes on the 5th book of his *Hiſtory of Henry II.* See alſo *Owen's Britiſh Remains*, 8vo. London, 1777. Likewiſe Carte's Hiſtory of England, Vol. I. p. 638; and *Powel's Hiſt. of Wales*, p. 227.

[5] *Lucretius.*

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Llywarch, the Bard of *Llewelyn* the Great; *Einion ab Gwalchmai*; and *Gruffudd ab yr Ynad Cóch*[6]; are now extant, and aſcribed with certainty to their authors. The moſt diſtinguiſhed inſtrumental performers were *Cyvnerth*, domeſtic Muſician to Prince Maelgwn; *Corſerch*, muſical Bard to Heilyn; *Davydd Athro*; *Morvydd*; and *Cynwrig Bencerdd*; who all flouriſhed about the ſixth century.—The following ten flouriſhed about the year 1100: *Alban ab Cynan*; *Rhydderch Voel*; *Alaw Gerddwr*; *Carſi Delynior*; *Cellan Bencerdd*; *Gwrgan*; *Talgrych*; *Ivan ab y Gôv*; *Llewelyn Delynior*; *mâb Ivan ab y Gôv*. And the following flouriſhed about the twelfth century: *Davydd Gam, Delynior*; *Einion Delynior*; *Gwyn Bibydd*; *Gruffudd Vardd*; *Alban Bridr*; *Y Pibydd Moel*. *Cybelyn Vardd*[7], *ab Gwyn-vardd*; *Cadwgan*: and *Gruffudd ab Adda ab Davydd, Prydydd a Thelynior*, flouriſhed in 1390. All theſe were celebrated Muſicians: we have a few remains of the compoſitions of ſome of them in an old manuſcript; and only the names of others are preſerved, by ſome ſlight mention, in the pages of ſucceeding poets.

"Since Writing and practical Muſic have become ſeparate profeſſions, the celebrity of the poor Muſician has died with the vibration of his ſtrings. The voice of acclamation, and thunder of applauſe, paſs away like vapours; and thoſe hands that were moſt active in teſtifying temporary approbation, ſuffer the fame of thoſe, who charmed away their cares and ſorrows in the glowing hour of innocent delight, to remain unrecorded[8]." Some of the muſical productions of this period are to be found in the preſent collection; and ſome far more ancient. I decline the taſk of pointing them out by any deciſive opinion, becauſe the original titles are loſt, and they are now known by other names, ſubſtituted by later Bards in compliment to later patrons. This remark is minute, but neceſſary; for without it, the age of ſome of the beſt remains of Welſh Muſic might inadvertently be miſtaken.

Early in the twelfth century, Muſic and Poetry had approached their utmoſt degree of perfection in Wales. Nor, by the common fate of the Arts in other countries, did they ſuddenly fall from the eminence they had attained. If in the progreſs of the ſucceeding age they ſhowed any ſymptoms of decay; remedy was ſo diligently applied by the ſkill of the *Eiſteddvod* to the declining part, that they preſerved their former vigour, and perhaps acquired new graces. And had not the fatal accident, which overwhelmed, in the hour of its proſperity, the hereditary princedom of Wales, involved in the ſame ruin its Poetry and Muſic, our country might have retained to this day its ancient government, and its native arts, in the boſom of thoſe mountains which protected them for ages. The Poets of theſe memorable times added energy to a nervous language; and the Muſicians called forth from the harp its loudeſt and grandeſt tones, to re-animate the ancient ſtruggle of their brave countrymen for freedom, and the poſſeſſion of their parent ſoil. What was the ſucceſs of their virtuous and noble purpoſe, the hiſtory of the eras when they flouriſhed, can beſt explain. It is no ſlight proof of their influence, that when the brave, but unfortunate prince *Llewelyn* the laſt, after the ſurrender of his rights, and the ſacrifice of his patriotiſm to his love[9], was treacherouſly ſlain at *Buellt*: *Edward* I. did not think himſelf ſecure in his triumph, till he added cruelty to injuſtice, and gave the final blow to Welſh liberty in the maſſacre of the Bards[10]. In this execrable deed *Edward* imitated the policy of *Philip of Macedon*, who demanded from the *Athenians*, as a condition of amity, the ſurrender of their orators. The maſſacre was general; and, as ſome of our moſt eminent Bards muſt have periſhed, it is probable that many of their works, and of the remains of their predeceſſors, were alſo deſtroyed, and are for ever loſt. This lamentable event has given birth to one of the nobleſt Lyric compoſitions in the Engliſh language: a poem of ſuch fire and beauty as to remove, as a late writer has thought[11], our regret of the occaſion, and to compenſate in ſome degree for the loſs. But in heightening our regret conſiſts the great merit of this admirable ode: and without beſtowing on it any extravagant praiſe, I may boldly affirm,

[6] The names and dates of theſe Bards are to be found in p. 15, and in the catalogue of Britiſh authors publiſhed by Dr. *Davies* and Mr. *Richards*, in their Dictionaries of the Welſh Language. Some extracts from their writings are inſerted in Mr. *Evans's* ſpecimens of Welſh Poetry, and his *Diſſertatio de Bardis*. Likewiſe an extenſive catalogue of the works of the Bards in Mr. *Lhuyd's Archæologia Britannica*, p. 254, &c.

[7] *Chwaer* Cyhelyn *bevrddyn bâch*,
Chiwbanogl, chwe' buanach. — — *Davydd ap Gwilym.*

[8] Dr. *Burney's* Hiſtory of Muſic, vol. II. p. 70.

[9] See *Wynne's* Hiſtory of Wales, edit. 1774, p. 183.

[10] See *Guthrie's* Hiſtorical Grammar. *Carte's* Hiſtory of England, vol. II. p. 196. And *Evans's* Spicimens of Ancient Welſh Poetry, p. 46.

"King Edward the Firſt, about the year 1271, a ſhort time before he aſcended the throne, took his *Harper* with him to the Holy Land; and this muſician muſt have been a cloſe and conſtant attendant on his maſter; for when Edward was wounded with a poiſoned knife at *Ptolemais*, the *Harper* hearing the ſtruggle, ruſhed into the Royal apartment, and killed the aſſaſſin. This ſignal ſervice from his *Bard*, did not however incline the monarch afterwards to ſpare his brethren in Wales.".

"Ruin ſeize thee, ruthleſs king."——*Gray's Ode.*

Burney's Hiſt. vol. II. and *Fuller's Hiſt. of the Holy War*, book IV. chap. 29.

There is an act of Edward the Firſt, and another of Henry theIVth; to prohibit all Bards and Muſicians from purſuing their profeſſion within the principality of Wales. See *Leges Wallicæ*, p. 543, 547, and 548, of the *Appendix*.

[11] See the Hon. *Daines Barrington's* Miſcellanies, p. 343. and 386.

that

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that the *Polyolbion of Drayton* [12], and the *Bard of Gray*, have contributed no leſs to the reputation of their authors than to the glory of Wales, and are the only modern productions worthy to alleviate the loſs we ſuſtained in ſo immenſe a waſte of literary treaſures, and ſuch irreparable ruin of genius.

After the diſſolution of the princely government in Wales, ſuch was the tyranny exerciſed by the Engliſh over the conquered nation, that the Bards, who were born "ſince *Cambria's* fatal day," might be ſaid to riſe under the influence of a baleful and malignant ſtar. They were reduced to employ their ſacred art in obſcurity and ſorrow, and conſtrained to ſuppreſs the indignation that would burſt forth in the moſt animated ſtrains againſt their ungenerous and cruel oppreſſors. Yet they were not ſilent or inactive. That their poetry might breathe with impunity the ſpirit of their patriotiſm, they became dark, prophetic, and oracular. As the Monks of the Welſh Church, in their controverſy with Rome, had written, to countenance their doctrines, ſeveral religious poems which they feigned to be the work of *Talieſin*, the Bards now aſcribed many of their political writings to the ſame venerable author, and produced many others as the prophecies of the elder *Merddyn*. Hence much uncertainty prevails concerning the genuine remains of the ſixth century, great part of which has deſcended to us mutilated and depraved: and hence that myſterious air which pervades all the Poetry of the later periods I am now deſcribing. The forgery of thoſe poems, which are entirely ſpurious, though they may have paſt unqueſtioned even by ſuch critics as Dr. Davies and Dr. *J. D. Rhys*, may, I think, be preſently detected. They were written to ſerve a popular and a temporary purpoſe, and were not contrived with ſuch ſagacity and care as to hide from the eye of a judicious and enlightened ſcholar their hiſtorical miſtakes, their novelty of language, and their other marks of impoſture.

While the Bards were thus cramped in their poetical department, they had greater ſcope and leiſure for the ſtudy of heraldry, and their other domeſtic duties. Every great man had under his roof and patronage ſome eminent Bard, who, at his death, compoſed, on the ſubject of his deſcent, his dignities, and the actions of his life, a funeral poem, which was ſolemnly recited by a *Datceiniad* in the preſence of his ſurviving relations [13]. Hence it has happened that pedigrees are ſo well preſerved in Wales.

By the inſurrection, however, in the reign of *Henry* IV. the martial ſpirit of the *Awen* or Welſh Muſe was revived, to celebrate the heroic enterpriſes of the brave *Owain Glyndwr* [14]. Like him, the Bards of his time were "irregular and wild:" and as the taper glimmering in its ſocket gives a ſudden blaze before it is extinguiſhed, ſo did they make one bright effort of their original and daring genius, which was then loſt and buried for ever with their hero in the grave. Yet though Poetry flouriſhed, Learning ſuffered: for ſuch was the undiſtinguiſhing fury of that celebrated partiſan, and his enemies, againſt the monaſteries that withſtood them, that not only their cells, but alſo their libraries and MSS. were deſtroyed [15].

The following Ode to *Owain Glyndwr*, by his favourite Bard, *Sir Gruffudd Llwyd*, happily transfuſed into Engliſh verſe by Mr. *Williams*, of *Vron* [16], claims a diſtinguiſhed place in this hiſtory, for the genius of the author, and the ſkill of the tranſlator.

O D E.

ARWYRAIN *Owain Glyndwr* [17]: *Gruffudd Llwyd ab Davydd ab Einion a'i cant*. A.D. 1400.

The Praiſe of Owain Glyndwr.

I.

Eryr *digriv avrived*,
Owain, *helm gain, bael am gêd*,
Eurvab (*a gwr a orvod*)
Gruffudd Vychan *glân ei glod*;

I.

Cambria's princely eagle, hail!
Of *Gruffudd Vychan's* noble blood!
Thy high renown ſhall never fail,
Owain Glyndwr, great and good!

[12] *Mich. Drayton*, by the communications of his friend, Mr. *John Williams*, was extremely well informed reſpecting the Bards, and their inſtitutions: and his accurate knowledge is conveyed in the Polyolbion in the moſt elegant and ſpirited poetry. I find, by his monument in Weſtminſter Abbey, that *Michael Drayton* died A. D. 1631.

[13] Diſſertatio de Bardis, p. 92.

[14] *Owen's* Memoirs of *Owain Glyndwr*, 4to. Lond. 1775, and *Pennant's* Tour in Wales, p. 302, &c. The liberality and exploits of this daring chief are celebrated in the moſt animated ſtrains by that famous and learned Bard, *Jolo Goch*.

[15] *Evans's* Specimens of Welſh Poetry, p. 160. *Pennant's* Tour in Wales, Vol. I. p. 325. 330.

[16] *Pennant's* Tour, p. 311.

[17] *Owain Glyndwr*, deſcended from the ancient race of Britiſh princes, firſt appeared in arms againſt Henry IV. in the year 1400. He directed his attack againſt the lands of his enemy Lord Grey, and immediately recovered what he had unjuſtly been diſpoſſeſſed of by him, and ſoon after cauſed himſelf to be proclaimed Prince of Wales. His chief Bard, *Gruffudd Llwyd* regretting his abſence, chants his praiſe, and predicts the ſucceſs of the war in a *Cywydd*, or Ode, which is elegantly verſified from the Welſh by the Rev. Mr. *Williams*, of *Vron*.

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Aer y Glyn, *meiſtr rhoddlyn rhydd,*
Dyvrdwy *vawr, dwvr diverydd.*
Llavar ymannos noſwaith
Oeddwn wrth gyvedd Medd maith,
Vy nghrair i'th aml gelkweiriaw
I'th lys, lle cawn win o'th law.
Medd vynny mwy oedd v' anvoes,
A gwaeth dros vy maeth vy moes.

Lord of *Dwrdwy's* fertile vale,
Warlike, high-born *Owain*, hail!
Dwrdwy, whoſe wide-ſpreading ſtreams,
Reflecting Cynthia's midnight beams,
Whilom led me to thy bower;
Alas! in an unguarded hour!
For high in blood, with Britiſh beverage hot,
My awful diſtance I forgot;
But ſoon my generous chief forgave
The rude preſumption of his ſlave.

2.

Ner mawlair naw rym mikwr,
Nag, ar vynad, arnad wr.
Yr awr i'r aethoſt ar wyth
I Brydain *darpar adwyth,*
Bu agos i hiraeth gaeth gad
A'm dwyn i varw am danad!
Nid aeth dy gov drofov draw,
Aur baladr, awr heb wylaw!

2.

But leave me not, illuſtrious lord!
The peaceful bow'r, and hoſpitable board,
Are ill exchang'd for ſcenes of war,
Though *Henry* calls thee from afar.
My prayers, my tears were vain;
He flew like lightning to the hoſtile plain.
While with remorſe, regret, and woe,
I ſaw the god-like hero go;
I ſaw, with aching heart,
The golden beam depart.
His glorious image in my mind,
Was all that *Owain* left behind.
Wild with deſpair, and woe-begone,
Thy faithful Bard is left alone,
To ſigh, to weep, to groan!

3.

Dagrau dros vy ngrudd dygrych,
Dyvry gwlaw val dwvr a'i gwlych;
Pan oedd drymav vy nhravael
Am danad, mab y tad hael,
Clywais o ben rhyw gennad,
Cei râs Duw, cywir yſtad!
Cael yn yr aer, calon rwydd,
O honod, vawr glod v' Arglwydd!

3.

The ſweet remembrance, ever dear,
Thy name, ſtill uſher'd by a tear,
My inward anguiſh ſpeak;
How couldſt thou, cruel *Owain*, go,
And leave the bitter ſtreams to flow
Down *Gruffudd's* furrow'd cheek?
I heard, (who has not heard thy fame?)
With extaſy I heard thy name,
Loud echo'd by the trump of war,
Which ſpoke thee brave, and void of fear;
Yet of a gentle heart poſſeſs'd,
That bled within thy generous breaſt,
Wide o'er the ſanguine plain to ſee
The havock of hoſtility.

4.

Daroganawdd drymlawdd dro,
Duw a dyn, o doid yno;
V' enaid, uwch Dyvrdwy Vaenawr,
Vy Nêr vwrw llawer i'r llawr.
Dewin, os mi a'i dywawd,
Van yma gyvrwyddav gwawd.

4.

Still with good omens may'ſt thou fight,
And do thy injur'd country right!
Like great *Pendragon* [18] ſhalt thou ſoar,
Who bade the din of battle roar,
What time his vengeful ſteel he drew
His brother's grandeur to renew,

[18] The omen alluded to was a ſtar and fiery dragon; which, according to the interpretation of *Merddyn*, predicted the reign of *Uthur*, afterwards ſurnamed *Pendragon*, from having cauſed two golden Dragons to be made, one of which he preſented to the cathedral of *Winchester*, the other he carried along with him in his wars; or, what is more likely, wore by way of creſt on his helmet. His ſon *Arthur* adopted the ſame. See Jeffrey of Monmouth, p. 254. 257. 283.

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Cevaiſt rammant yn d' antur,
Uthr Bendragon, *ddwyvron ddur:*
Pan ddialawdd, goddev
Ei vrawd, a'i rwyſg, a'i vrwydr ev.

5.

Llywiaiſt ſiwrneaiſt helynt,
Owain ab Urien *gain gynt,*
Pan oedd vuan ymwanwr,
Y marchog diviog o'r dwr:
Duroloedd wrth ymdaraw
A phen draig ar ei ffon draw;
Gwyr vuant er llwyddiant llu,
Gwrdd ddewrnerth gwewyr ddarnu.
Tithau Owain, *taith ewybr,*
Taer y gwnaed dravn lavnwaed lwybr.
A'th hyrddwaew rudd, cythrudd cant,
A theg enw, a'th ddigoniant,

6.

Brawd unweithred i'th edir,
Barn höff, i vab Urien *bir.*
Gwelai bawb draw o'th law lâu,
Gwiw vawldaith, gwaew gavaeldan,
Pan oedd drymav dy lavur,
Draw, yn ymwriaw ar mur,
Torres dy onnen gennyd,
Tirion grair, taer yn y gryd:
Dewr ffon, dur oedd ei phen,
Dros garr yn dair ysgyren.

7.

Hyd ddydd brawd medd dy wawdydd,
Hanwyd o veilch, hynod vydd,
Dy lavn glwys dau-viniog glain;
Hel brwydr, da hwyli Brydain;
Wrth dorri briſg a'th wiſg wen,
A'th ruthr i'r maes, a'th retbren.
Peraiſt vy nav o'th lavur
Byſt mellt rhwng y dellt a'r dur.

And vindicate his wrongs;
His gallant actions ſtill are told
By youthful Bards, by *Druids* old,
And grateful *Cambria's* ſongs.

5.

On ſea, on land, thou ſtill didſt brave
The dangerous cliff and rapid wave;
Like *Urien*, who ſubdu'd the knight,
And the fell dragon put to flight,
Yon moſs-grown fount, beſide;
The grim, black warrior of the flood,
The dragon, gorg'd with human blood,
The waters' ſcaly pride,
Before his ſword the mighty fled:
But now he 's number'd with the dead.
Oh! may his great example fire
My noble patron to aſpire
To deeds like his! impetuous fly,
And bid the *Saxon* ſquadrons die:
So ſhall thy laurel'd bard rehearſe
Thy praiſe in never-dying verſe;
Shall ſing the proweſs of thy ſword,
Beloved and victorious Lord.

6.

In future times thy honour'd name
Shall emulate brave *Urien's* fame!
Surrounded by the numerous foe,
Well didſt thou deal th' unequal blow.
How terrible thy aſhen ſpear,
Which ſhook the braveſt heart with fear!
Yon hoſtile towers beneath!
More horrid than the lightning's glance,
Flaſh'd the red meteors from thy lance,
The harbinger of death.
Dire, and more dire, the conflict grew;
Thouſands before thy preſence flew;
While borne in thy triumphal car,
Majeſtic as the god of war,
Midſt charging hoſts unmov'd you ſtood,
Or waded thro' a ſea of blood.

7.

Immortal fame ſhall be thy meed,
Due to every glorious deed;
Which lateſt annals ſhall record,
Beloved and victorious Lord!
Grace, Wiſdom, Valour, all are thine,
Owain Glyndwrdwy divine!
Meet emblem of a two-edg'd ſword,
Dreaded in war, in peace ador'd!
Steer thy ſwift ſhips to *Albion's* coaſt
Pregnant with thy martial hoſt.
Thy robes are white as driven ſnow,
And Virtue ſmiles upon thy brow:

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But terrible in war thou art,
And ſwift and certain is the dart,
Thou hurleſt at a *Saxon's* heart.

8.

Clywſom ddinam ddaioni,
Hort teg, gan herod i ti;
Gyrraiſt yno, gwrs doniog,
Y llu, gyrriad ychen llog;
Bob ddau, bob dri rhiw rhyvawr,
A'r dorv oll o'r dyrva vawr:
Drylliaiſt, duliaiſt ar dalwrn
Dy ddart hyd ym mron dy ddwrn;
O nerth ac arial calon,
A braich ac yſgwydd a bron-

8.

Loud Fame has told thy gallant deeds,
In every word a *Saxon* bleeds;
Terror, and flight, together came,
Obedient to thy mighty name:
Death, in the van, with ample ſtride,
Hew'd thee a paſſage deep and wide.
Stubborn as ſteel, thy nervous cheſt
With more than mortal ſtrength poſſeſs'd:
And every excellence belongs
To the bright ſubjects of our ſongs.

9.

Gwych wyd ddiarſwyd ddurſiamp,
A chlod i Gymro *ar gamp;*
A gwawr driſt o'r garw dro,
Brydnawn ar Brydain *yno.*
A'r gair i Gymry *by hwyl,*
Wrth archoll brwydr o'th orchwyl,
A'r gwiw rwyſg, a'r goreſgyn,
A'r glod i'r Marchog o'r Glyn! ——

9.

Strike then your harps, ye *Cambrian Bards*;
The ſong of triumph beſt rewards
An hero's toils. Let *Henry* weep;
His warrior 's wrapt in everlaſting ſleep:
Succeſs and victory are thine,
Owain Glyndwrdwy divine!
Dominion, honour, pleaſure, praiſe,
Attend upon thy vigorous days!
And, when thy evening ſun is ſet,
May grateful Cambria ne'er forget
Thy noon-tide blaze; but on thy tomb
Never-fading laurels bloom * !——

Though heroic Poetry was afterwards no more attempted in Wales, a long ſeries of Bards ſucceeded, who by their elegies and odes have made their names memorable to ages. Among theſe *Davydd ab Gwilym* [1], the Welſh Ovid, poſſeſſes a deſerved pre-eminence. He often adds the ſublime to the beautiful; of which his *Cywydd y Daran* [2], or Ode of the Thunder, is a noble proof. It is the picture of a well-choſen ſcene, admirably varied: it opens with placid ideas, and rural images; a lovely maiden, and a delightful proſpect: then ſucceeds a ſudden and tremendous change of the elements; the beauties of nature overſhadowed and concealed; the terror of animals, and the ſhrieks of the fair-one. A thouſand inſtances of ſimilar excellence might be produced from the writings of this elegant Bard, and his contemporaries. Let thoſe who complain that by the preſent ſcarcity of works of genius they are reduced to beſtow on *Horace*, *Pindar*, and *Gray*, a tenth peruſal, explore the buried treaſures of Welſh Poetry, and their ſearch will be rewarded with new ſources of pleaſure, and new beauties of language and fancy.

* The ſeal of *Owain Glyndwr*, as deſcribed in a MS. was, the effigy of *Owain* ſitting in a chair of ſtate, holding a ſcepter in his right hand, and a globe in his left; and by his ſide were three lions, two and one: on the other, he is repreſented on horſeback.

[1] *Davydd ab Gwilym*, flouriſhed about the year 1370. All this Bard's poems are publiſhed in an octavo volume, with an account of his life, &c. in Engliſh. The title is, *Barddoniaeth Davydd ab Gwilym*; and ſold by Williams, Bookſeller, in the Strand.

[2] The Ode of the Thunder is in p. 20. of *Davydd ab Gwilym's Works*. For the following remarks I am obliged to that excellent Welſh critic, the late Mr. *Lewis Morris*. "Mr. *Pope*, in his Preface to the Iliad, enumerating *Homer's* excellencies, next to his boundleſs invention places his imitative ſounds, and makes them peculiar to him and *Virgil*, and ſays that no other poet ever reached this point of art.

"*Davydd ab Gwilym*, if I miſtake not, has alſo a ſtrong claim to this excellency. You muſt either allow of the atomical philoſophy; or that, copying nature by its own light, he intended his *Cywydd y Daran* ſhould ſound what it really is—a deſcription of thunder and lightning, though in his love poems, and other ſoft ſubjects (of which I have now by me near a hundred), he is as ſmooth, and glides as eaſy, as an Italian ſong.

"Let thoſe who are not over partial to the ſchool languages, and are proper judges of ours, compare this poem in its ſounds, and the loftineſs of its metaphors, with the beſt paſſages of this kind in the above authors; and I doubt not but they will deem this boldneſs of compariſon excuſable, let *Homer's* character be ever ſo ſacred." *Ylyſau 'r bên oeſoedd.*

ODE

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ODE TO THE SUN*, by *Davydd ab Gwilym*[3].

Tranſlated into Engliſh, by Mr. *David Samwell.*

This Ode was written by the Bard, to teſtify his gratitude to the inhabitants of the county of Glamorgan, who had (it would ſeem) by a general ſubſcription, raiſed a ſum of money to liberate him from confinement, into which he had been thrown, on account of a fine laid upon him, for an illicit amour with the wife of a perſon of the name of *Cynvrig Cynin*; whom he had ſatirized in ſeveral parts of his work, under the name of *Bwa bâch*, or the little Hunchback.

Yr Haul dêg ar vy neges
Rhed ti, cyd bych rhôd y tês, &c.

While Summer reigns, delightful Sun!
For me with happy tidings run,
O'er *Gwynedh's* [4] tow'ring hills ſublime,
To fair *Morganwg's* [5] diſtant clime.
The faireſt planet thou, that flies
By God's command along the ſkies!
Immenſe and powerful is thy flame,
Thou to the Sabbath giv'ſt thy name:
From thy firſt riſing in the Eaſt,
How great thy journey to the Weſt!
And though at night we ſee thee lave
Thy ſheeny locks in Ocean's cave,
Th' enſuing morn thy ſteps we ſpy
Advancing up the eaſtern ſky.

O thou! with radiant glory crown'd,
Whoſe beams are ſcatter'd wide around,
'Tis from thy ample orb ſo bright
The moon receives her ſilver light:
Great ruler of the ſky, thy force
Controuls the planets in their courſe;
Fair gem, in the empyrëan ſet,
Fountain of light, and ſource of heat.

Before all planets thee I prize,
Bright ornament of ſummer ſkies!
Oh! deign with influence divine
On fair *Morganwg's* plains to ſhine;
Where thy all-ſeeing eye may trace
A manly and a generous race,
From *Gwent* [6], for valiant men renown'd,
To *Neath* [7], with royal foreſts crown'd.
Oh! for my ſake, my gift of ſong,
Thy bleſſings to this land prolong;
Guard all her hills and verdant plains
From whirlwinds and o'erflowing rains;
Nor froſt, nor long-continued ſnow,
Let ſweet *Morganwg* ever know;
No blights her autumn fruits annoy,
No April ſhowers her bees deſtroy;
But o'er her green vales through the day,
Th' effulgence of thy light diſplay;
And court her ſtill, in modeſt pride,
With gentler beams at even-tide.
Return, and in thy ſplendor dreſt
Again illume the roſy Eaſt;
Again, my love a hundred times
Bear to *Morganwg's* pleaſant climes:
Greet all her ſons with happy days,
And gild their white-domes with thy rays.
Their high woods, waving to the gales,
Their orchards, and their fertile vales.

Great Sun! how wide thy glory ſtreams!
Through æther dart thy genial beams;
Make induſtry with wealth be crown'd,
Let honey and the vine abound,
Through all *Morganwg's* happy vales,
Fann'd by the health inſpiring gales;
Thoſe vales, for ancient chieftains fam'd,
And commons, virtuous and untam'd;
Thoſe vales ſo eminently bleſt,
Whoſe ſons are brave, whoſe daughters chaſte;
Where ſimple, hoſpitable fare
Diſplays th' induſtrious houſewife's care,
Where oft, by love and friendſhip borne,
With wine and mead I fill my horn.——
A name immortal ſhall belong
To thoſe bright vales in *Gwilym's* ſong:
Where fair *Morganwg* ſhall be ſeen
Of every country *peerleſs queen.*
Were hoſpitality denied
And ſpurn'd by all the world beſide,
Still there, in every ſplendid dome,
The lovely gueſt would find a home.
And ſhould the Bard, of lofty lays,
Perchance have fall'n on evil days;
Morganwg, ſoother of his pains,
Would cheriſh his immortal ſtrains.——

* *Milton* finely calls the Sun, "The eye and ſoul of this world."

[3] See the Life and Writings of *Davydd ab Gwilym*, p. 180. Printed by *Williams*, in the Strand.

[4] *North Wales.* [5] *Glamorgan.*

[6] *Monmouthſhire.*

[7] A river in *Glamorganſhire.* Alſo, there is a venerable town and caſtle of that name.

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ODE TO MORVYDH, by *Davydd ab Gwilym*[s].

Tranſlated into Engliſh, by Mr. *David Samwell.*

" Prydydd i Vorvudd, v'eurverch,
" I'm oes wyv a mawr yw'm ſerch," &c.

Dear *Morvydh* claims my firſt regard,
And I am *Morvydh's* faithful Bard;
Soft as the moon-light on the main
Is ſhe, to whom I breathe my ſtrain;
From youth's gay prime, the cruel fair
Hath been ſole object of my care:
At length her pride and high diſdain
Have turn'd her love-ſick poet's brain.
Full oft, when Night her mantle ſpread,
To meet my fair-one have I ſped,
To offer in the ſilent grove
My ardent vows of endleſs love.
I know her by her footſtep's ſound,
Among a thouſand maidens round;
I know her ſhadow on the heath,
I know her by her fragrant breath;
Her voice I know the groves among,
Sweeter than Philomela's ſong.
Abſent from her I find no reſt,
My Muſe is ſilent and depreſt;
Againſt deſpair in vain I ſtrive,
The moſt unpleaſant Bard alive,
With every ſpark of reaſon flown,
My ſpirit and remembrance gone.
At her approach my ſorrows fly,
My heart exults with ecſtaſy;
The faithful Muſe renews her ſtrain,
Poetic viſions fire my brain;
Sound judgement leads my ſteps along,
And flowing language crowns my ſong;
But not one happy hour have I
If lovely *Morvydh* be not nigh. ——

Monody on *Siôn Eôs*, or *John the Nightingale*, ſo called from his celebrity on the Harp, for which he had no equal. He was ſentenced to die for man-ſlaughter: his weight in gold was offered for his ranſom; but the law required life for life!

This pathetic Elegy was ſung by *Davydd ab Edmwnt*, a celebrated Bard, who obtained the badge of the Britiſh Olympics, about A. D. 1450.

Drwg i neb a drig yn ôl,
Gweſt am un, gwas dymunol:
O'r drwg lleiav o'r drygwaith,
Y gorau, medd y gwyr maith.

A man puniſhed for an action in his own defence!
Let misfortune attend ſuch that faileth.
Of evils, the leſſer the better.

O wyr! ban na bai orau,
O lleddid un, na lladd dau?
Dwyn un gelynwaed a wnaeth;
Dial un, dau elyniaeth!
Oedd oer ladd y ddeuwr lân
Heb achos, and un bychan;
Yr oedd mawr ddiffyg ar rai,
Am adladd mewn ſiawns medlai.

O then! had it not been better, ſince one fell, not to ſacrifice the other through mere revenge? Avenged for ſhedding the crimſon gore of an inveterate foe; one ſlain, the other puniſhed; two enmities! An enormous failing, that ſentence of death ſhould be the iſſue of chance-medley.

Ymryſon am yr oeſau,
Yw'r ing a ddaeth rhwng y ddau.
Er briwo'r gwr, heb air gwâd,
A'i farw, ni bu ei fwriad,
O ddyn! a lladd y naillwr
A'i ddial, lladd y ddeuwr!

Life for life they laid; the death of one was the dire effect; and that avenged; then both fell.

Y corph, dros y corph os caid
Yr iawn, oedd well yr enaid?

Is the ſoul of the ſlain made happier, or his ghoſt appeaſed, by having life for life as an atonement?

[s] See the original of this poem in *Davydd ab Gwilym's* Works, 8vo, p. 498. *Davydd ab Gwilym* informs us, in one of his poems, that he addreſſed his beloved *Morvydd* with no leſs than a hundred and forty-ſeven *Cywyddau*, which is more extraordinary than that of *Petrarch* to *Laura*; becauſe each of *Davydd ab Gwilym's* Odes are as long as five or ſix of *Petrarch's* Sonnets. The works of this Bard, ſtill extant, conſiſts of near 300 poems. He died about the year 1400, and was buried at *Yſtrad Fflur*, in Cardiganſhire.

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Oedd wedi addewidion
Ei bwys o Aur, er byw Sion.
Sorrais wrth gyvraith ſarrug,
Swydd y Waun, Eos *a ddug;*
Y ſwydd, pa'm na roit dan ſêl
I'th Eos, *gyvraith* Hywel?
Ar hwn, wedi cael o'r rhai'n
Wrth lawnder cyvraith Lundain,
Ni mynen am ei einioes,
Noethi crair, na thòri croes!

To avert the fate of *Siôn*, his weight in gold was offered as a ranſom. How am I enraged! Indignation fires my breaſt, that the ſevere laws of *Chirk* ſhould deprive muſic of its *Nightingale!* O thou revengeful tribunal!—thou bribed court! why hadſt thou not tried the warbling choriſter, by the impartial laws of *Howel?* When the court of Weſtminſter adopted the rigid ſentence, penance nor any other puniſhment could mollify, nor interfere with thy refractory verdict. The jury, with one united voice (O Heavens!) conſented his death.

Y gwr oedd dâd y gerdd dant,
Yn oeſwr a farnaſant!
Deuddeg yn un od oeddyn',
Duw deg! ar vywyd y dyn.
Wedi Siôn, nid oes ſynwyr
Da 'n y gerdd, na dyn a'i gwyr.

Thou wert worthily called the father of muſic, and, during life, honoured with that appellation. After thee, charming *Nightingale*, there is no harmony in muſic, nor any mortal that is capable of reſtoring it.

Tòres braich, twr oes, a brig,
Tòred meſur troed miwſig:
Tòred yſgol tir deſgant,
Tòrwyd dyſg fal tòri tant.

Muſic is torn up, root and branch; its pedeſtals and ornaments ruined: genuine ſkill is diſſolved in an inſtant, and harmony diſcorded like the breaking of a ſtring.

Oes mwy rhwng Euas *a* Môn,
O'r dyſg abl i'r diſgyblion?
Reinallt, *ni 's gwyr ei hunan,*
Ran gwr, er hynny e gân:

Is there any from *Euas* * to diſtant *Mona*, that are worthy of being called his diſciples? *Reinallt*, though his inferior in excellency of ſkill, yet he preſumed to be his competitor for the laurel.

Ve aeth ei gymmar yn vûd,
Durtur y delyn deirtud!

O, *Reinallt!* thy rival is dumb, the turtle of the triple-ſtringed harp.

Ti ſydd yn tewi a ſôn,
Telyn aur telynorion!

Alas! thou haſt conſigned to ſilence the golden harp of muſicians.

Bu'n dwyn dan bôb ewin dant,
Byſedd llev gwr a bwyſant;
Myvyrdawd rhwng bawd a bŷs,
Mên a threbl, mwy na thribys.

As each of thy fingers ſtruck the well-adapted ſtring, O! how far the ſonorous melody ſurpaſſed human deſcription!

Oes dyn wedi Eôs *deg,*
Gyſtal a gân y goſteg?
Na phroviad neu ganiad gwr,
Na chwlwm, bron uchelwr.
Pwy'r awr hon mewn puroriaeth,
Mor ddivai, a wnai a wnaeth?
Ac atgas ni wnant gytgerdd,
Eiſiau gwawd Eôs *y Gerdd!*
Nid oedd nag Angel na dyn,
Nad wŷl, pan ganai delyn!

After the moſt pleaſant *Nightingale*, is there any that dares pretend to ſuch univerſal ſkill and knowledge in the elements and concord of muſic? Or who can aſſay, proceed, and conclude his piece of muſic, with ſuch judgement and taſte as he did, in the preſence of his ſuperiors? Who is his rival in harmony? who can attempt his performances? I find at preſent no concord in muſic, for want of the ſublime theme which the *Nightingale* of genius warbled, which cauſed tranſporting raptures in the feelings of his ſurrounding admirers. Neither the paſſions of man, nor the virtue of an angel could eſcape being affected by the melody of his harp, which whirled the ſoul upon wings of extaſy.

* *Euas*, is a diſtrict in Herefordſhire, on the borders of Brecknockſhire.

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Och heno, rhag ei chanu,
Wedi 'r varn ar awdur vu!
Eu barn yn mhorth Nêv ni bydd,
Wyr y Waun ar awenydd:
Am y varn a vu arno,
Yr un varn arnyn' a vo.
Eve a gaiff ei vywyd,
Ond o'u barn newidio byd;
Ac yn ol ei varwolaeth,
A'i gân i dduw gwyn, ydd aeth.
I ganu mawl didawl dlos,
Oes y Ne' i Siôn Eôs!

Alas! beware, ye harpers, touch not the mournful ſtrings! O! how diſagreeable the ſound to my grieved ears, whilſt the remembrance of *Nightingale's* unparalleled performance is ſtill in my perplexed memory!—What have I ſaid?—They deprived him of life:—he has life; their verdict only changed the ſcene of mortality for that of immortality.—O, the jury of Chirkland! deſpiſers of genius! their wilful judgement will have no efficacy in that court of equity which is held at the gates of heaven.—The fatal ſentence that he underwent, let them undergo the ſame.—He ſung—he excelled; he now after death ſings before the throne of Mercy, with an incorruptible harp. His mortal life has ſunk into eternal night; but may he enjoy an everlaſting one with God!

The acceſſion of a *Tudor* to the throne was the happy era deſtined to recall the exiled arts of Wales; and *Henry* VII. was reſerved to be the patron and reſtorer of the Cambro-Britiſh Muſes. If during the former inauſpicious reigns the *Eiſteddvods* had been diſcontinued, they were now re-eſtabliſhed; and the Bards were employed in the honourable commiſſion of making out from their authentic records the pedigree of their king[1]. *Henry* VIII. the ſtern and cruel ſon of a mild father, did not, however, refuſe to the Bards his aid and favour[2]. I inſert, as an inſtance, the following ſummons to an *Eiſteddvod* by his authority.

"Be it known to all perſons, both gentry and commonalty, that an *Eiſteddvod* of the profeſſors of *Poetry* and *Muſic* will be held in the town of *Caerwys*, in the county of *Flint*, the 20th day of July, 1523, and the 15th year of the reign of *Henry* the VIIIth, king of England, under the commiſſion of the ſaid king, before *Richard ab Howel ab Ivan Vaughan Eſq.* by the conſent of Sir *William Griffith*, Knight, and Chamberlain for North Wales, and Sir *Roger Salſbri*, Sheriff for the county of Denbigh, and the advice of *Griffith ab Ivan ab Llywelyn Vychan*, and the Chair-Bard, *Tudur Aled*, and ſeveral other gentlemen and ſcholars, for the purpoſe of inſtituting order and government among the profeſſors of *Poetry* and *Muſic*, and regulating their art and profeſſion, according to the old ſtatute of *Gruffydd ab Cynan*, Prince of *Aberffraw*[3]."

After a long interval of anarchy among the Bards, commiſſioners were appointed by Queen *Elizabeth* to aſſemble another *Eiſteddvod* at *Caerwys* in 1568[4]. They were inſtructed to advance the ingenious and ſkilful to the accuſtomed degrees, and reſtore to the graduates their ancient excluſive privilege of exerciſing their profeſſion. "The reſt not worthy" were by this commiſſion commanded to betake themſelves to ſome honeſt labour and livelihood, on pain of being apprehended and puniſhed as vagabonds[5].

In a private collection of MSS. I fortunately met with the following beautiful extempore ſtanzas on the Nightingale, which were the fruit of the *poetical conteſt of the Bards of North-Wales, and South-Wales*, for the chair, in a poſterior *Eiſteddvod* at *Caerwys*[6], in the ſame reign. They are a curious relic; they ſhow the poetry of our country in its utmoſt extent of alliterative and muſical refinement; and are the only ſpecimens of the kind that have ever been exhibited from the preſs.

[1] *Wynne's* Hiſtory of Wales, p. 325. edit. 1774.
[2] See Mr. *Evans's* addreſs *At y Cymry*. Specimens of Welſh Poetry, p. 107.
[3] *Rhyddlerch's* Welſh Grammar, p. 186.
[4] "This Commiſſion," ſays Mr. *Pennant* (Tour, p. 433.) "is the laſt of the kind which was granted." If he underſtands that this was the laſt *Eiſteddvod*, he is miſinformed. For the commiſſioners here mentioned, having in 1568 conſtituted *Symmwnt Vychan* Chief Bard, appointed another *Eiſteddvod* to be held in 1569, the tenth year of Queen *Elizabeth's* reign. See *Evans's* Specimens of Welſh Poetry, p. viii. before the preface.
[5] *Rhyddlerch's* Welſh Grammar, p. 187. *Evans's* Specimens of Welſh Poetry, p. v. before the preface. And *Pennant's* Tour in Wales, p. 434. At this *Eiſteddvod* the number of the poetical Bards was 17, and of their muſical brethren 38.
[6] As in the reigns of the Princes *Aberffraw*, *Dinevawr*, and *Mathraval*, had been the ſeats of *Eiſteddvods*; *Caerwys*, a town in *Flintſhire*, received in later times that honourable diſtinction. It was choſen for this purpoſe, in compliance with the ancient cuſtom of the Welſh, becauſe it had been the princely reſidence of *Llywelyn* the laſt. See *Pennant's* Tour, p. 427.

ENGLYNION

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ENGLYNION I'R EOS[7].

O waith amravael Brydyddion o Wynnedd a'r Deheudir, yn yr Eiſteddvod yn Nhre Gaerwys.

" *There ev'ry buſh with Nature's muſic rings,*
" *There ev'ry breeze bears health upon its wings.*" —— Dr. Johnſon.

Clywais dêg eurllais wedi gorllwyn — nôs,
I 'maros a morwyn:
Ar lawes maes irlaes mwyn,
Eos glwyſlais îs glaſlwyn.

Jâch lawen ydwyv o chlywais — ar vedw,
Arvodi pereiddlais;
Edn llwyd adwaen y llais,
Eos gevnllwyd yſgavnllais.

Miwſig mîn coedwig mewn ceudawd — llwyn;
Llawenydd hyd ddyddbrawd;
Mae'r *Eos* veindlos vwyndlawd
O, mewn gwŷdd yn mân wau gwawd.

Mwynlan gloyw chwiban cloch aberth — y llwyn,
Mae'n llawenydd prydverth:
Miwſig heb poen ymmyſg perth
Mînio glwyſbwnc mewn glaſberth!

Meſurol garol dan geurydd — glaſberth,
Gogleiſbwnc llawenydd,
Miwſig mwyn ymmyſg manwydd
Eos hyd y nôs dan wŷdd!

Eos vwyn o'r llwyn darlleiniais — y man
Mynych i rhyveddais;
Lleied hon greulon groywlais,
Mewn torr llwyn a maint yw'r llais!

Er llais tra hoffais trafferth — mân adar,
A'u mwyn wawdydd dierth;
Eos drwynbert îs draenberth
Yw'r gwin bwnc organ y berth!

Nid cwavriad crychiad crochach — no'r organ,
Neu gowirgerdd degach,
Nid manwl nodau mwynach
Nid yſbort ond *Eos* bach.

Dyſgedig viwſig voeſawl — gerdd *Eos*,
Gradd Awen yſbrydawl,
Deſgant mwyn dwys gnottiau mawl
Deſgant i'r dyſg naturiawl

Clywais o barc, glâs a bort,
Cyd nod dydd, nid caniad hurt;
Cyd eilio 'ſbonc, cydlais bart,
Cerais bwnc yr *Eos* bert!

Siôn Tudur.

Cyvaniad ganiad gloyw gynnar — clodvaeth,
Clywch odiaeth cloch adar,
Cathl *Eos* gwiw cethlais gwâr!
Cyd teilwng mewn coed talar!

Wm. Cynwal.

Call bynciau yn amlhau ym mhlith — y pillgoed,
Pebillgerdd cyvedd-wlith;
Cywir ar ganol cae'r gwenith;
Chwibanogl aur uwch ben gwlith!

Wm. Llŷn.

Chwerthiniad ganiad genau — yn crychu,
Pwnc chrechwen telynau,
Llawen yw cerdd y llwyn cau
Am *Eos* wâr a'i meſurau!

Daildai ddehuddai hoywddyſg — bro diddan
Brydyddes y mân-wryſg,
Sy' yn nyddu ſain addyſg
O'i filffai dan ſolffio dyſg!

Clywais, llawenais mewn lle — iach obaith
Chwiban mil o byncie',
O'r gwrych drain ar gyreh y dre'
Eos wyt yn sïo tanne'!

Rd. Davis, Eſgob Mynyw[8].

Mwyndlos main *Eos* mwyn awydd — nwyvus
Mewn nevawl leverydd:
Mwyn odiaeth yw mân wawdydd,
Miniwn gwawd a mwynen gwŷdd!

[7] Theſe elegant *Englynion* have ſuch peculiar and ſimple brevity, that I have forborne to tranſlate them, leſt I ſhould degrade them by an inadequate repreſentation. The *Eiſteddvod* which produced them was held, I conclude, between the year 1569 and 1580; as the Bards who compoſed them, flouriſhed before or at this latter period.—Some of the contending Bards took degrees in the *Eiſteddvod* in 1568: *William Llŷn* was admitted to the degree of *Pencerdd*, or Doctor; and *Sion Tudur*, *William Cynwal*, and *Huw Llŷn*, commenced *Diſgyblion Pencerddiaid*, Maſters of the art of Poetry.

[8] *Richard Davis*, D. D. Biſhop of St. David's, one of the tranſlators of the New Teſtament into Welſh, 4to, London, 1567. See an Hiſtorical Account of the Welſh Tranſlations of the Bible. By *Thomas Llewelyn*, LL.D. 8vo. London, 1768. We ſee that the *Eiſteddvod* was ſtill very reſpectable, when biſhops did not diſdain to be enrolled among the Bards.

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Cnithiad gwir argiad croywgerdd, — clau chwiban,
Cloch aberth eglwyſgerdd;
Clîr organ claiar irgerdd,
Cân (natur gwych) cnott ar gerdd!

Eos vain wiwglos vwyn eglur, — vawl gynnydd,
Vêl ganiad pob meſur;
O'th enau bach a'th Awen bur,
Moes gnottio miwfig natur!

Robt. Gruffudd ab Jeuan.

Gan natur yn bur eb werth — Eoſgyw
Y dyſgaiſt yn brydverth;
Duw mydvawr yw dy 'madverth,
Can i Dduw pur, cynnydd perth.

Deſgan gloyw organ eglurgerdd — oſlev
Eoſlais drebl angerdd:
Priv lwyſgan per velyſgerdd,
Perogl ſain camp prics'wn cerdd!

Bartholomew Jones.

Eos braint coednaint caeadnerth — croywbwnc
Da driphwnc di drafferth;
Clau chwiban vel cloch aberth
Eurgain bwnc, organ y berth.

Huw Llŷn.

Pulpudwraig coedwraig cauadros — glaſlwyn,
Glwyſlais per ddiweddnos;
Awen a roed i'r *Eos*
Chwibanu 'i phwnc uwch ben ffôs.

Elis ab Rhys ab Edward.

Cerddgar dlos *Eos* uwch ſail — *Tŵr Cedwyn*;
Tor coedallt ag adail:
Clywch gywydd cloch y gwiail,
Crechwen tad Awen ty dail!

Will. Llŷn.

Eiliad mawl ganiad mêl gwenyn — iawnllwydd
Mal arianllais telyn:
Arian gloch ar enau glyn
Is coedallt *Eos Cedwyn!*

Blaengar ſwn claiar clywais — gwin awen,
Gan *Eos* velyſlais;
Bryd oſle' baradwyſlais,
Berw o goed lwyn bragod lais!

Huw Llŷn.

A Liſt of Muſicians, and the time wherein they flouriſhed. See alſo p. 26. 29. 35. and 38. and p. 13, 14, 15. and 16.

Th' old Britiſh Bards, upon their Harps,
For falling flats, and riſing ſharps,
That curiouſly were ſtrung;
To ſtir their Youth to warlike rage,
Or their wild fury to aſſuage,
In their looſe numbers ſung. — — — *Drayton.*

Gwalchmai ab Meilir, of Angleſey, a Harper and Poet. He went with *Richard the Firſt* to the Holy War, and flouriſhed about the year 1180. *MS.*

Jeffrey, Harper to the Benedictine Abbey of Hide near Wincheſter, about the year 1180, in the reign of Henry the IId. See *Madox's Hiſt. of the Exch.* p. 251.

Richard, Harper to King Henry the Third. It appears by a pipe-roll, ann. 36 of Henry III. that *Richard the Harper* was allowed a pipe of wine, and alſo a pipe of wine for *Beatrice* his wife. *Hawkin's Hiſt.* vol. IV. p. 14.

Rhŷs ab Tudor, a noted Harper of Angleſey, about 1380. See his Elegy in *Davydd ab Gwilym's* Works, p. 474.

Balchnoe, a noted compoſer of ſacred muſic. Mentioned by *Davydd ab Gwilym.*

Tudur Gôch, a celebrated Muſician. Mentioned by *Davydd ab Gwilym.*

Reinallt, Harper, of Dôlgelly, who contended for the laurel with *Siôn Eôs*, about the year 1450. See p. 45.

Owain Dwn, Bard, and Captain of a regiment of cavalry. He diſtinguiſhed himſelf when he was in Ireland, about the year 1460; and is ſaid to have been Lord Lieutenant there afterwards. *MS.*

A Châdpen llawen y llû,
Eu Telyn a'u bardd teulu. ——

William Moore, and *Bernard de Ponte*, Harpers to King Edward the IVth, about A. D. 1465. *Hawkins's Hiſt.* vol. III. p. 480.

Lewis ab Howel Gwyn, Harper, about A.D. 1470.

Davydd, vâb Howel divai,
Grythor ai ragor ar rai.
Lewis duliw lwys *delyn*
Apla gŵr *ab Howel Gwyn.* ——

Edward Chirk, Bard of the Harp, who obtained the jewel of the Britiſh Olympics, about A. D. 1480.

Davydd ab Gwilym, Pencerdd Telyn, Doctor of Muſic, or chief profeſſor of the Harp, about 1480.

Dai Llwyd, of *Cwm Bychan*, in Meirionyddſhire, Harper and Warrior, about 1480. There is a celebrated

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lebrated Welſh tune, called *Ffarwel Dai Llwyd*, which was compoſed on his departure from Wales, when he went with *Jaſper Tudor*, and *Owen Lawgôch* to the battle of Boſworth Field.

Jeuan Delynior, flouriſhed about 1480.

Gwilym Whiſgyn, performer on the *Crwth* to the Abbot of *Llan Egweſtl Abbey*, in Denbighſhire, about the year 1500.

John Gwynedd, ſecular prieſt, and compoſer of church muſic, about 1531.

Rhyddercb Deuwaidd, Harper of Coity, in Glamorganſhire, 1540.

Shôn Trevor, of *Trev-alyn*, Harper, about A.D. 1560.

The following perſons were graduated profeſſors, or chief Muſicians of the Harp, in the reign of Queen Elizabeth, about the year 1568.

Siôn ab Rhys Bencerdd,
Wiliam Penllyn,
Hwlcyn Llwyd, ——
} Chief Bards and teachers of inſtrumental ſong *.

Thomas Anwyl,
Dd. Llwyd ab Siôn ab Rhŷs,
Edward ab Evan,
Robert ab Howel Llanvor,
Humphrey Gôch, ——
} Chief Muſicians (but not teachers) of inſtrumental ſong.

And the following were chief profeſſors of the Crwth.

Siamas Eutyn,
Evan Penmon,
} Chief Bards and teachers of inſtrumental ſong.

Robert ab Rhŷs Guttyn,
Thomas Môn,
Siôn Ednyved,
Thomas Grythor,
Siôn Ddû Grythor,
} Chief Muſicians (but not teachers) of inſtrumental ſong.

See farther account of the Congreſs of the Bards in *Pennant's Tour in Wales*, vol. I. p. 467, &c.

Englyn on *Rhŷs Crythor*, of *Hiraethog*, who flouriſhed about 1580.

Er bôd Rhŷs, *nwyvus yn yved, ar daſg*
Er y Dŷdd i ganed;
Er cael bîr y Sîr yn ſied,
Os iach nid llai ei ſyched. —— *Will. Byrchinſhaw.*

Epitaph on *Siôn Philip Bencerdd*, of *Mochras Meirion*, A. D. 1580.

Dyma vedd gwrda oedd gu, Siôn Phylip
Sein a philer Cymru;
Cwynwn vyn'd athro canu,
I garchar y ddaear ddú!

Humphrey Wynn, Harper of Ynys y Maengwyn, Meirionethſhire, 1580.

Thomas Anwyl, Telynior, 1580.

In the eſtabliſhment of Queen Elizabeth there appear two Harpers, two Lutiſts, beſides Minſtrels. *Peck's Deſiderata Curioſa*, p. 225.

At St. Donat's Caſtle, Glamorganſhire, there is a picture of Sir Edward Stradling's *Harper*, who lived in the reign of Elizabeth.

Jones, Muſician to Henry Prince of Wales, about 1604.

John Caerwarden, Violiſt and Compoſer to King Charles the Firſt, in 1630.

Robert Jones, an eminent Compoſer of Muſic, and performer on the Lute, about 1609. See *Sir John Hawkins's Hiſt. of Muſic.*

William Llwyd, Pencerdd, of Llangedwyn. ——

For the muſicians after this period, ſee note [1].

An

* "The eaſt part of the pariſh of *Bôd-varry*, in Flintſhire, dwelleth *Howel*, a gentleman, that by ancient accuſtom, was wont to give the *badge of the Silver Harp* to the beſt *Harper of North Wales*, as by privilege of his anceſtors. He lives at *Penrhyn*, and hath alſo a ruinous caſtle, called *Caſtell Jolo*, or *Eulo*, near *Hawarden*." *Leland's Itinerary*, vol. V. p. 56.

[1] *Hugh Davies*, Batchelor of Muſic, and Organiſt of Hereford Cathedral, celebrated for his ſkill in Church Muſic, about 1625.

Two *Englyn* in praiſe of *Robert Maelor*, the noted Harper, who flouriſhed about 1680.

Maelor *gerdd* Bencerdd *bynciau, urddedig*
Ar ddidwyll veſurau;
Mwyn ganiad tyniad tannau,
Mwyn a gwych y mae 'n i gwau. —— *Will. Byrchinſhaw.*

Mewn cyvedd mawredd o 'maros, y cair
Cywrain wawd o'i achos;
Mwynyn ar y Delyn *dlôs,*
Maelor *yw mal yr ëos!* —— *Edward Kyffin.*

Evan Mailan, Harper to Queen Anne, and performer in the Choir of Weſtminſter Abbey, about 1706.

Griffith Evan, Harper to Thomas Powel, Eſq. of *Nant-êos*, Cardiganſhire, where his portrait ſtill remains. It is written upon it, that he played 69 Chriſtmaſſes at Nant-êos, and aged 80. Flouriſhed about A. D. 1700.

Elis Eôs is ſpoken of by old people as a wonderful performer on the Welſh harp. There are ſtill verſes remembered of his having charmed the queen with his playing, (probably Queen Mary.)

Richard Elias, who came after *Elis Eôs*, was the beſt player in his time, 'till *Elis Siôn Siamas*, who was a younger perſon, ſurpaſſed him, which *Richard Elias* took ſo much to heart, that he did not long ſurvive after he heard ſome verſes ſung, extolling *Elis Siôn Siamas*, a fragment of which is as follows:

Mae Elis Siôn Siamas,
Yn amgenach i Bwrpas,
Na Richard Elias *o lawer.*

Elis Siôn Siamas, a famous Harper of Llanvachreth in Meirionethſhire. Some ſay that he was Harper to Queen Anne. He was ſo much capacitated over the common muſicians, that Robert Edward Lewis, a noted poet of his time, compoſed the following *pennill* upon him.

Parch yw vy mhwrpas, i Flis Siôn Siamas,
Telyniwr *mawr urddas dda vwynwas hŷd vêdd*;
Pen miwſic holl Gymru, *am gweirio ac am ganu,*
Ve ddarvu i Ddduw rannu iddo Rinwedd.

O "There

An Elegy in commemoration of twenty-one Muſicians, and Poets; and foretelling the decline of Muſic, and Poetry in Wales. Written by *Siôn Tudur*, of *Wicwair* in Denbighſhire, who flouriſhed about the year 1580 [a].

Performers on the Harp.
Siôn ab Rhŷs, Bencerdd.
Jeuan Delyniawr.
Dai Nantglyn.
Dai Maenan.
Rhobin ab Reinallt.
Robert Llwyd.
Jeuan Benllyn.
Lewis ab Howel Gwynn.
Morgan Celli.
Performers on the Crŵth, &c.
Siams Eutyn.
Robert ab Jeuan Llwyd.
Thomas Glyn Gwy.
Davydd ab Howel Grigor.
Riſiart ab Siôn.
Siôn Ednyved.
Sion ab Rhŷs Guttyn.
Robert ab Rhŷs.
Poets.
Gruffydd Hiraethog, flo. 1530.
Siôn Brwynog, flouriſhed 1550.
Lewis ab Edward.
Riſiart Jorwerth, flouriſhed 1480.

Some of theſe Bards took their degrees, and contended for the Laurel of Fame, at the Seſſion of the Bards, held at *Caerwys* in the ninth year of the reign of *Queen Elizabeth*.

Tywyll vrau vradog twyll-vrith
Yw'r bywyd brwnt a'r byd brîth;
Bywyd tawdd yw'r byd diddim,
Byrred yw! heb barhau dim.
Servyll oer bebyll yw'r byd,
Sionwr ar bob rhyw ſymmyd,
Brathwr ar bawb a rotho
Bryd ar vyw, bradwr yw vo.

This diſagreeable ſtate, and verſatile univerſe are uncertain, variable, and deceitful. How ſhort and tranſitory is this diſſipating life, and triſling world! This world is an uneſtabliſhed encampment, a deceiver on every trial; a traitor that ſtabs every one who truſts his exiſtence in him.

Ac Angau drwy ing a droes,
Lladronaidd yw lleidr einioes,

Wicked Death, that wily robber of lives, brought diſtreſs upon us: the ruthleſs churl ſnatched away a

"There were two perſons of the name of *Powel*, father and ſon, who played finely on the Harp. The elder was patronized by the Duke of Portland, and when that nobleman was appointed Governor of Jamaica, went with him thither. The younger ſtayed in England; and Mr. Handel being deſirous to make him known, compoſed for him a leſſon, which is the fifth organ concerto of the firſt ſet, and introduced him in three or four of his oratorios, where there are accompaniments for the Harp, ſee p. 52. Beſides the Powels, there was at the ſame time in London a performer on the Harp, who merits to be had in remembrance. His name was Jones, a Welſhman, and blind. The old Dutcheſs of Marlborough would have retained him with a penſion; but he would not endure confinement, and was engaged by one Evans, who kept a home-brewed alehouſe of great reſort, the ſign of the Hercules Pillars, oppoſite Clifford'-Inn Paſſage, in Fleet Street, and performed in a great room upſtairs during the winter ſeaſon. He played extempore voluntaries, the fugues in the ſonatas and concertos of Corelli, as alſo moſt of his ſolos, and many of Mr. Handel's opera ſongs, with exquiſite neatneſs and elegance. He alſo played on the violin; and on that inſtrument imitated ſo exactly the irregular intonation, mixed with ſobs and pauſes, of a Quaker's ſermon, that none could hear him and refrain from immoderate laughter. Jones died about the year 1738, and was buried in Lambeth Church-yard; and his funeral, which was celebrated with a dead march, was attended by a great number of the muſical people." *Hawkins's Hiſtory of Muſic*, vol. V. p. 357.

Claudius Phillips, the Harper, died about 20 years ago, whoſe fame is recorded by Dr. *Johnſon*, in the following epitaph:

Phillips! whoſe touch harmonious could remove
The pangs of guilty power, or hapleſs love,
Reſt here! oppreſs'd by poverty no more,
Here find that calm thou gav'ſt ſo oft before:
Sleep undiſturb'd within this humble ſhrine,
Till angels wake thee with a note like thine! ——

Harry Parry, of Caernarvonſhire, who lived about the beginning of this century, was the moſt celebrated Harper of his time. There is an anecdote told of him, when he was on a muſical excurſion at Liverpool, where he was extremely well received, and from thence was going to Manchester; and ſome gentleman wrote a letter of recommendation to ſend by him, which was in the following laconic manner: *Do but hear him!*

Evan Edwards, of Creigiau 'r *Bleiddiau*, was a natural genius, and a ſweet player on the Harp. He died in June 1766, and in the 32d year of his age. His epitaph I have copied from his tomb in *Cerrig Drudion* Church-yard, Denbighſhire, which is as follows:

Dy goffa vydd dryma dro, gan vonedd
Dy vyned i'r amdo;
Am ganiad mae trwm gwyno,
Gan gri dy vyned i'r gro.
Dy vwynder dyner dannau, oedd velus
I viloedd o gluſdiau;
Blith ydoedd dy blethiadau,
Ymbôb cwr a phirion ceu.——

Hugh Elis, of Trawſvynydd, had ſome talent on the Harp, and was eſteemed one of the beſt performers of the national Welſh tunes of his time. He was buried in *Towyn* Church-yard, Meirionyddſhire, and the inſcription on his tomb-ſtone is as follows; (and ſaid to have been written by William Nanney Wynn, Eſq. of Maes y Neuadd:)

To the memory of *Hugh Eiis*, Harper, who was drowned in the *Diſynni*, Auguſt 5th, 1774, in the 60th year of his age.
The Nymphs of the flood were rutting, plague rot 'em,
With the Genius of Muſic when he went to the bottom;
Their care and attention would elſe have ſupported,
The Child of the Harp, whom the Muſes all courted.

Mr. *John Parry*, of Rhiwabon, who died about ten years ago, was Harper to the late Sir Watkin Williams Wynne, and to his father. There was a muſical conteſt on the Harp, between blind *Parry* and *Hugh Siôn Prys*, of Llanddervel, and *Foulk Jones*, the Trumpeter, was appointed to be the judge: in which *Parry proved* victor. *Parry* and *Evan Williams* the Harper, jointly publiſhed the firſt book of Welſh tunes; but the original melodies were very much mutilated.

This *Evan Williams* accompanied the pſalms on the Harp, as a ſubſtitute for an organ, in ſome ſmall Church in London.

The moſt diſtinguiſhed performers of the preſent day, on the *Triple Harp*, or Welſh Harp, are *Thomas Jones*, Eſq. late of Richmond, and native of *Corwen*; and *Sackville Gwynn*, Eſq. of *Glanbrân*.

[a] *Siôn Tudur* died in April, 1602.

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Dug yr Angau, dig wrengyn,
Dylwyth keirdd o'r dalaith hyn.
Cerddorion pob cerdd wrawl,
Cymdeithion mwynion eu mawl;
Prydyddion parod addyſg,
Penceirddiaid mwyn blaid o'n myſg;
Telynorion gweiſion gwŷch,
Crythorion croyw-waith birwych.——
P'le i'r ai dawn pilerau dŷſg,
Plaid penceirddiaid cywirddyſg?
Dwyn a wnaeth, drwy alaeth drwch,
Duw, vawredd ein divyrwch!
Hwyr weithian am Hiraethawg,
Gamrau rhwydd drwy Gymru 'r hawg;
Bu ordd pur-iaith Bardd parawd,
Brwynog *yn gyff bren gwîn gwawd;*
A Lewis, *ffriw awchus ffraeth,*
Fab Edward *vwy wybodaeth.*
Torres am Riſiart Jorwerth,
Nen bren goed nen gwawd a'i nerth.——
Od aeth hwnt mae 'n adwyth hyn,
Duw, dan unclo Dai Nantelyn:
Dug y gwr bu 'n deg ei gân;
Dylai 'n wîr Delyn Arian.
Dwyn Jeuan, *lân Delyniawr,*
Ydyw vwlch, ac adwy vawr.
Dai Maenan *Duw a'i mynnodd,*
I'r Nêv, ar wyl, hyn vu rodd;
Sion ab Rhys *heb ei barbau,*
Bencerdd Nevawl ei bynciau;
Rhobin *yn y gŵin a gaid,*
Ab Reinallt; *Nev bo 'r enaid!*
Siams *a'i grwth, val ſiems y grog,*
Eutyn *daid, dyn godidog.*
Sion *ar dant, a ſynwr dyn,*
Braiſg yttoedd vab Rhys Guttyn;
O'i briddaw y mae breuddwyd!
Barated llaw Robert Llwyd!
Bwrw Ivan, *ber avael,*
Paun llawen hardd, Penllyn *hael.*
Sion *rhyw lân ſynbwyrol oedd,*
Ednyved, *aed i Nevoedd!*
Riſiart ab Sion *o Vôn vawr,*
Hwyl groyw iaith Hywel Grythawr.
Davydd vab Hywel, *divai,*
Grigor, *a'i ragor ar rai.*
Lewys *dikwyr lwys Delyn,*
Apla gwr, ab Hywel Gwyn;
Cael a wnaed, wrth ein coel ni,
Colled am Vorgan Celli;
A Thomas, *uddas harddwych,*
Glyn Gwy, *oedd Grythor glân gwych.*
Rhobert *a ddiharebwyd,*
Heb van lleſg, ab Jevan Llwyd:

lovely company from this country; the performers on all lively muſical inſtruments, and their comrades, the courteous encomiaſts: the ſkilful poets, and the harmonious chief muſicians; the ſweet handed Crowthers, and Harpers perfect in their art.

The pillars of learning are gone.
A band of Maſters of Muſic!

God deprived us in a lamentable manner of our moſt agreeable diverſion.

Wales will mourn a long time for *Griffith Hiraethawg.*

John Brwynog, that prompt ſupporter of pure language and poetry.

The ſmart, eloquent, and knowing *Lewis ab Edward.*

The growing fund of poetry is fallen by the death of *Richard Jorwerth.*

It is a great diſtreſs that *Dai Nantelyn* is departed; God took away a melodious muſician; indeed he deſerved a ſilver Harp.

The loſs of *Evan* the Harper is a great breach.

Dae Maenan has his holyday's reward in heaven.

The Pencerdd *John ab Rhys*, with his divine choruſes, is no more!

Sweet *Robin ab Reinallt*, God have mercy upon his ſoul!

Likewiſe that eminent muſician *James Eaton*, with his chiming *Crwth*;

And that wiſe and brave profeſſor of the ſtring, *John ab Rhys Guttin.*

The interment of the nimble-fingered *Robert Llwyd* left us in a trance.

The ſweet notes of the harp, by that boon of pleaſure *Evan Penllyn*, are loſt.

The melodious and neat *John Ednyved*; may he be in heaven!

Richard ap Siôn from famed Angleſey, continuer of the charming ſounds of *Howel Grythawr.*

And the tolerably ſkilful *David ab Howel Grigor.*

The pure ſtrains of that proficient's Harp, *Lewis ab Howel Gwyn.*

Alſo, according to our belief, we ſuffer a loſs for *Morgan Celli.*

And the eſteemed, able Crowther, *Thomas Glyn Gwy.*

The noted and never-failing *Robert ab Evan Llwyd.*

Rhobert

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Rhobert ab Rhŷs *wr hybarch,*
Rhwydd bwnc, mawr yr haeddai barch;
Aeth i'r Nev yn gartrevol,
Ni vynai 'n hwy vyw 'n eu hôl:
Ev ae yn hawdd o'r van hon,
Gyda mâth gydymeithion;
Yn llonydd a llaw vniawn;
Yn lain nêd, ac yn lân iawn. ——

The deſerving and worthy *Robert ab Rhys* quickly followed them to the bleſſed habitation. He contentedly reſigned this world with ſuch worthy companions, quietly, righteouſly, ſpotleſs, and pure.

Duw a'i gyrchodd dêg orchwyl,
Gydag êv, i gadw gŵyl.
Yn iach orcheſt, ni chyrchir
Eu bath ond hyn byth o'n tir.
Galar i bawb, gwael yw'r byd,
A gwael vydd y Gelvyddyd:
Leilai 'r gerdd yn ôl wylaw,
Leilai y ddyſg lwli a ddaw.
Nev i'w 'neidiau vwyn adail
Nawdd Dduw hyn, ni ddaw eu hail;
Aethant i'w cartrev nevol:
Yno ar hynt awn ar eu hôl. ——

It was God's pleaſure to ſend for theſe men, to hold a feaſt with him in heaven.

Adieu ſkill! no ſuch men will be fetched again from our country!

All people may lament; the world is impoveriſhed, the art will be on the decline!

Muſic and Poetry will ſuffer diminution; the ſcience will be neglected, and harmony ceaſe!

May their ſouls enjoy the heavenly manſion! peace to their *manes!* their like will never be ſeen again.

They are gone to the celeſtial abode, let us haſten to follow them.

"There is a curious anecdote recorded of *Arnaud Daniel*, a *Troubadour*, who made a voyage into England about the year 1240, where, in the Court of King Henry the Third, he met a *Minſtrel*, who challenged him at difficult rhymes. The challenge was accepted, and a conſiderable wager was laid; and the rival Minſtrels were ſhut up in ſeparate chambers of the palace. The king, who appears to have much intereſted himſelf in the diſpute, allowed them ten days for compoſing, and five more for learning to ſing their reſpective pieces; after which, each was to exhibit his performance in the preſence of his majeſty. The third day the *Engliſh Minſtrel* announced that he was ready. The *Troubadour* declared he had not written a line; but that he had tried, and could not as yet put two words together. The following evening he overheard the *Minſtrel* practiſing his ſong to himſelf. The next day he had the good fortune to hear the ſame again, and learned the air and words. At the day appointed they both appeared before the king. *Arnaud* deſired to ſing firſt. The *Minſtrel*, in a fit of the greateſt ſurprize and aſtoniſhment, ſuddenly cried out, *This is my ſong!* The king ſaid it was impoſſible. The *Minſtrel* ſtill inſiſted upon it; and *Arnaud*, being cloſely preſſed, ingenuouſly told the whole affair. The king was much entertained with this adventure, ordered the wager to be withdrawn, and loaded them with rich preſents. But he afterwards obliged *Arnaud* to give a *Chanſon* of his own compoſition [3]."

About the end of Queen Elizabeth's reign, flouriſhed *Twm Bâch*, (or Thomas Pritchard,) who was the Orpheus on the Harp at that time. He was born at *Coity* in Glamorganſhire; died (anno 1597) in London, and was burid in St. Sepulchre's church. That Poetry ſympathized with the ſiſter Art for the loſs, we may be convinced by the following bipartite *Englyn*, written upon his death, the two firſt lines by *Hugh Griffith*, the ſequel by *Rhys Cain.*

Yn iach i Dwm Bâch, aeth i'r bedd; — *bellach*
E' ballodd Cynghanedd:
Ni wn i'w ôl, yn un wedd,
A wyr viwſig ar vyſedd [4].

Ah, ſee! our laſt, beſt harper goes:
Sweet as his ſtrain be his repoſe!
Extinct are all the tuneful fires,
And Muſic with *Twm Bâch* expires:
No finger now remains to bring
The tone of rapture from the ſtring.

In the reign of *George* II. *Powel*, a Welſh Harper, who uſed to play before that *Monarch*, drew ſuch tones from his inſtrument, that the great *Handel* was delighted with his performance, and compoſed for him ſeveral pieces of Muſic, ſome of which are in the firſt ſet of *Handel's Concertos*, particularly the ſecond, and ſixth, which are admirably well calculated for the Harp. He alſo introduced him as a performer in his Oratorios, in which there are ſome ſongs, *Harp obligato*, that were accompanied by *Powel:* ſuch as,

[3] *Millot. ut ſupr. tom. II. p.* 491. and *Warton's Engliſh Poetry*, vol. II. p. 235.
[4] A MS. of *Englynion* in the library of Jeſus College, *Oxford.*

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"*Praiſe the Lord with chearful voice,*" in *Eſther*: "*Hark! he ſtrikes the golden lyre,*" in *Alexander Balus*: and "*Fly, malicious ſpirit,*" in *Saul*, &c.

Having now conducted nearly to our own times the ſhort hiſtory I intended; I make a little pauſe, before I bring it to its concluſion, and examine ſomewhat more minutely the cauſes that conferred ſuch peculiarity and excellency on the Poetry and Muſic of Wales. The laws, manners, and fortunes of nations have a principal influence in giving an original character to national arts. The firſt care of the Welſh laws was the freedom of the people. They were free, and their manners accordingly were at once generous and impetuous; gentle, hoſpitable, and ſocial among their friends, and full of reſentment and revenge againſt their enemies. They inhabited a country where they found, in the works of nature, what they afterwards copied into their own, the beautiful and the ſublime. They were equally addicted to love and war: when they forſook the camp, they did not return to agriculture, commerce, or the mechanic arts, but paſt their leiſure in hunting, and other manly ſports and games, in converſe with the fair [1], and in recounting their exploits, amidſt libations of mead, at the tables of lords and princes. Hence they learnt to write verſe and ſound the Harp.

Another cauſe, which operated with equal power on our poetry, was the ſtrength and beauty of the language in which it was conveyed; if it may not with greater truth be ſaid, that by the Poetry thoſe inherent properties of the language were called forth. The character of Welſh Poetry, and its dependence on the language, have been ſo well diſplayed in a diſſertation on the ſubject by the Reverend Mr. *Walters* [2], that I am unwilling to make uſe of his ſentiments in any other words than his own.

"The Welſh language (he obſerves,) is poſſeſſed of native ornaments and unborrowed treaſures. It rivals the celebrated Greek in its aptitude to form the moſt beautiful derivatives, as well as in the elegance, facility, and expreſſiveneſs, of an infinite variety of compounds, and deſerves the praiſe which has been given it by an enemy [3], that, *notwithſtanding the multiplicity of gutturals and conſonants with which it abounds, it has the ſoftneſs and harmony of the Italian, with the majeſty and expreſſion of the Greek.*"

Ni phrovais, dan ffurvaven,
Gwe mor gaeth a'r Gymraeg wen [4].

Of all the tiſſues ever wrought
On the Parnaſſian hill,
Fair *Cambria's* web, in art and thought,
Diſplays the greateſt ſkill.

"The glory of a language is a copious rotundity, a vigorous tone, and a perſpicuous and expreſſive brevity; of which a thouſand happy inſtances might be produced from the Cambro-Britiſh MSS. [5] Their compaſs reaches from the ſublimity of the ode to the conciſeneſs of the epigram. Whoever explores theſe ancient and genuine treaſures will find in them the moſt melodious numbers, the moſt poetical diction, the moſt nervous expreſſion, and the moſt elevated ſentiments, to be met with in any language."

A language, however fortunate in its original conſtruction, can never attain ſuch perfection without a very high degree of cultivation [6]. It is evident therefore that at ſome remote period the Welſh themſelves were highly cultivated, and had made great progreſs in learning, arts, and manners; ſince we diſcover ſuch elegance, contrivance, and philoſophy, in their language. Some authors have attributed this refinement of the Cambro-Britiſh dialect to the Druids. From this opinion I diſſent: becauſe I obſerve that *Talieſin* and his contemporaries, by whom they were followed and imitated, do not afford ſuch ſpecimens of poliſhed numbers and diction as the Bards who lived under the later princes have exhibited. The *Eiſteddvod* was the ſchool in which the Welſh language was gradually improved, and brought at laſt to its unrivalled perfection. "The Bards," ſays the ingenious critic I have before quoted, "have been always conſidered by the Welſh as the guardians of their language, and the conſervators of its purity."

The metre of Welſh poetry is very artificial and alliterative; poſſeſſing ſuch peculiar ingenuity, in the ſelection and arrangement of words, as to produce a rhythmical concatenation of ſounds in every verſe. To

[1] Lord Lyttelton from *Giraldus Cambrenſis*. Hiſt. of *Henry* II. vol. II. p. 63.

[2] A Diſſertation on the Welſh Language, 8vo, Cowbridge, 1771.

[3] The author of the Letters from Snowdon.

[4] *Edmund Prys*, D. D. Archdeacon of Meirionydh.

[5] See alſo *Cyvrinach y Beirdd*, or the Secred of the Poets, in *Carte's Hiſtory of England*, vol. I. page 33.

[6] Dr. *Llewelyn* ingeniouſly refers the curious and delicate ſtructure of the Welſh language to its peculiar property of varying artificially, *euphoniæ gratiâ*, its mutable initial conſonants; making it ſuperior in this reſpect to the *Hebrew* and the *Greek*. See Hiſtorical and Critical Remarks on the Britiſh Tongue, 8vo, London, 1769, p. 58, &c. Likewiſe *Antiquæ Linguæ Britannicæ*, by Dr. *Davies*, 8vo, London, 1621.

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an Engliſh reader it may ſeem a laborious way of trifling: but every language has peculiar laws of harmony. The ancient languages of Greece and Rome were not clogged with a ſuperabundance of conſonants, and were chiefly compoſed of polyſyllabic words and vocal terminations. Their poets therefore made their metre conſiſt in quantity, or the artful diſtribution of long and ſhort ſyllables. The old Britiſh language abounded with conſonants, and was formed of monoſyllables, which are incompatible with quantity; and the Bards could reduce it to concord by no other means than by placing at ſuch intervals its harſher conſonants, ſo intermixing them with vowels, and ſo adapting, repeating, and dividing, the ſeveral ſounds, as to produce an agreeable effect from their ſtructure. Hence the laws of poetical compoſition in this language are ſo ſtrict and rigorous, that they muſt greatly cramp the genius of the Bard, but that there is, in the language itſelf, a particular aptitude for that kind of alliterative melody, and is as eſſential as harmony in Muſic, which conſtitutes the great beauty of its poetry. To the ears of natives, the Welſh metre is extremely pleaſing, and does not ſubject the Bard to more reſtraint than the different ſorts of feet occaſioned to the Greek and Roman Poets [7]. There are traces of *Cyngbanedd*, or rhythm, in the poetical remains of the Druids. It was known to the Bards of the ſixth century, but they uſed it ſparingly, and were not circumſcribed by the rules, that were afterwards adopted. From the Norman conqueſt to the death of *Llywelyn* the laſt, they were more ſtrict. From *Llywelyn* to *Elizabeth* the laws of alliteration were preſcribed and obſerved with the moſt ſcrupulous exactneſs. A line not perfectly alliterative was condemned as much, by the Welſh grammarians, as a falſe quantity by the Greeks and Romans [8].

The Bards, like other poets, were oſtentatious of their wealth; for, they had no ſooner learnt the extent of their power than they began to wander at will through all the mazes of *Cynghanedd*.

They gave other relative proofs of an unrivalled proſody. Not content with the mellifluence of this couplet, written on a harp,

Mae mîl o leiſiau melyſon,	Within the concave of its womb is found,
Mae mêl o hŷd ym mola hon [9]*:*	The magic ſcale of ſoul-enchanting ſound:

they ſought after more liquid meaſures, and produced ſuch ſpecimens as the following *Englyn gorcheſtol i Brŷv Sidan*, or ſkilful Epigram on the Silk-worm, compoſed entirely of vowels,

O'i wiw ŵy i weu ê â, a'i weuau	
O'i ŵyau y weua;	"I periſh by my art; dig mine own grave:
E' weua ei wê aia',	"I ſpin my thread of life; my death I weave."
A'i, weuau yw ieuau iâ [10].	

In grandeur the following diſtich on Thunder could not be ſurpaſſed:

Tân a dŵr yn ymwriaw,	The roaring thunder, dreadful in its ire,
Yw'r taranau dreigiau draw [11].—D. G.	Is water warring with aërial fire.

But it is exceeded in difficulty by the ſubſequent *Englyn*, compoſed entirely of vowels and the conſonant *n*:

Unwn enynwn yn noniau—ein Iôn,
Yn ynni 'n awenau;
Eön awn yn y iawn iau,
Uniawnwn ein anianau [12]. *L. Hopkins.*

Such ſpecimens deſerve not to be read with ridicule or diſguſt: they were not deſigned to diſplay the ſkill of the poet, but the powers of the language.

Something now remains to be ſaid of Welſh Muſic. Though the ſupernatural power and effects, fabuloufly aſcribed to the Muſic of antiquity, are now held in juſt deriſion; it is not difficult to conceive, that (notwithſtanding its known ſimplicity) by its aſſociation with poetry, which it rendered more articulate and expreſſive, it might operate with much greater ſucceſs, on the mind and affections, than the artificial melody and complicated harmony of modern times. The ancient fragments of melody and poetry are beautiful, becauſe they reſemble the beauties of nature; and nature will ever be beautiful while it reſembles thoſe beauties of antiquity.

[7] Northern Antiquities, 8vo, London, vol. I. p. 401, &c.
[8] The Welſh had ſix or ſeven different kinds of this conſonant harmony. Northern Antiquities, vol. II. p. 197, &c.
[9] *Walters's* Diſſertation on the Welſh Language, p. 52.
[10] *Ylyſauyr hén Oeſoedd*, by *Lewis Morris*. See this *Englyn* ingeniouſly anſwered in another, compoſed in like manner of vowels, by the Rev. Mr. *Gronw Owen*; *Diddanwch Teuluaidd, Gwaith Beirdd Môn*, 8vo, London, 1763, p. 35.
[11] *Walters's* Diſſertation, p. 53.
[12] *From a Manuſcript.*

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There is a certain ſtyle of melody peculiar to each muſical country, which the people of that country are apt to prefer to every other ſtyle. Some of the dignified old Welſh Tunes convey, to our ideas, the ancient manners and conviviality of our anceſtors. There are others that recal back to our minds, certain incidents which happened in our youth, of love, rural ſports, and other paſtimes; they likewiſe excite in us a longing deſire of a repetition of thoſe juvenile pleaſures; and perhaps it is on account of theſe effects they produce, that they are ſo well remembered, and continue to be ſung with ſuch delight by the natives. The attachment to national tunes, when once eſtabliſhed, inſtead of offending by repetition, is always upon the increaſe. The muſic, as well as the poetry, of Wales, derived its peculiar and original character from the genius of the country: they both ſprang from the ſame ſource; its delightful valleys gave birth to their ſoft and tender meaſures, and its wild mountainous ſcenes to their bolder and more animated tones [13].

And where could the Muſes have choſen a happier reſidence? Here the eye is delighted with woods and valleys at once wild and beautiful: in other parts, we are aſtoniſhed with a continued tract of dreary cloud-capt country, "hills whoſe heads touch heaven"——dark, tremendous, precipices——rapid rivers roaring over disjointed rocks——gloomy caverns, and ruſhing cataracts. *Salvator Roſa's* extravagant fancy never indulged itſelf in grander or more ſavage proſpects! Nor has *Claude Lorraine's* inimitable pencil ever delineated ſcenes that excelled ſome of the valleys of Wales!

It is not to be wondered at, that the venerable *Cambrian ſongs* poſſeſſed ſuch influence on the minds of our anceſtors, when we conſider their beautiful and various change of ſtyle and time; tranſitions abrupt as the rocky proſpects of the country, and ſudden as the paſſions of the people.

The moſt ancient ſtyle of Welſh muſic is the *grave* and *ſolemn*, which was conſecrated to religious purpoſes [14]. The next, diſtinct from the former, is ſtrikingly *martial* and *magnificent* [15]. Another is *plaintive* and *expreſſive of ſorrow*, being appropriated to elegies and the celebration of the dead [16]. Another is of the *paſtoral* kind, and of all perhaps the moſt agreeable; coming neareſt to nature, and poſſeſſing a pleaſing melancholy and ſoothing tranquillity, ſuitable to genial love [17]. There are alſo, dancing Tunes, or jigs, which are extremely gay and inſpiring [18].

Of theſe ancient melodies I have recovered ſome genuine remains; and their effects are not wholly loſt or forgotten. A new era of Cambria-Britiſh harmony has riſen in our times, and the wonderful things related of it in former ages have been already realiſed.

The trembling ſtrings about her fingers crowd,
And tell their joy for every kiſs aloud:
Small force there needs to make them tremble ſo;
Touch'd by that hand, who would not tremble too? *Waller.*

The harp in the hands of the Britiſh fair [19], has acquired new honours and a more irreſiſtible influence; and never produced ſuch tranſport and enthuſiaſm when ſtruck by a *Cybelyn*, or a *Cadwgan* [20], as it now excites, aſſiſted by the liquid voice, and diſtinguiſhed beauty of our modern female Bards.

EDWARD JONES.

[13] Whoever deſires to ſee this idea purſued to ſome length, may find it ingeniouſly and philoſophically developed, with reference to the native muſic of Scotland, in Dr. *Beattie's* Eſſays on Poetry and Muſic.

[14] The fine old *Pſalms*, which are chanted in ſome of the churches in *Wales*, particularly in thoſe where modern ſinging is not introduced. Likewiſe *Côr-Aedan, Côr-winvain, Côr-wrgog, Côr-Alcban, Côr Ffinnwr, Côr-y-golovn, Côr Elwyw, Hob y deri Danno, Hai Down, &c.* Some ſpecimens of theſe Choral Songs, are carefully diſplayed from an ancient manuſcript in the original muſical notes, ſuppoſed to be Druidical, which the reader will ſee engraved on a book, delineated in the print of the muſical inſtruments, farther on in this volume.

[15] *Triban*, or The Warriors Song, *Triban Morganwg, Gorhoffedd Gwyr Harlech, Rhyvelgyrch Câdpen Morgan, Dowch i'r Vrwydr, Erddigan troi 'r tant, Shenkin, Syr Harri Ddû, Sibyl, Ffarwel trwy 'r Pwll, Torriad y Dydd, Cudyn Gwyn, Blodau 'r Grûg, Urſula, Tyb y Tywyſog*, &c.

[16] *Morva Rhuddlan, Y Galon Drom, Davydd Garreg wen, Gorddinen, Diddanwch Gruffudd ab Cynan, Cwynvan Brydain, Anhawdd ymadael, Mwynen Môn, Symlen ben B's, Yr Hên Dôn, Gadael y Tîr*, &c.

[17] *Nôs Galan, Tôn y Ceiliog Dû, Mwynen Cynwyd, Winifreda, Yr Eos lais, Ar hyd y Nôs, Codiad yr Hedydd, Blodau 'r Dyffryn, Creigiau 'r Eryri, Diſtyll y Donn, Serch Hudol, Ffarwell Viengetid, Y Vwyna 'n Vyw, Merch Megan, Pen Rhaw, Mentra Gwen, Diverſiad y Gerwyn, Erddigan Caer-Waen, Abſen Dôn, Croeſo 'r Wenynen*, &c. *Dadl Dau, Mwynder Meirionydd*, &c.

[18] *Hoffedd Modryb Marged, Ceffylyn Rhygyngog, Gyrru 'r Bŷd o'm blaen, Fiddle Fadale, Tri hanner Tôn, Conſet Davydd ab Gwilym, Hob y Dyliw*, &c.

[19] "The harp is the favourite inſtrument of the fair ſex, and nothing ſhould be ſpared to make it beautiful: for, it ſhould be a principal object of mankind to attach them by every means to muſic, as it is the only amuſement that may be enjoyed to exceſs, and the heart ſtill remain virtuous and uncorrupted." *Dr. Burney's Hiſtory of Muſic*, vol. I.

"Their buſineſs ſhould be to practiſe merely for the amuſement of themſelves, their own family, and particular friends, or rather for domeſtic comfort, which they were by Providence deſigned to promote; *viz.* To calm the boiſterous paſſion—to relieve the anxieties and cares of life—to inſpire chearfulneſs—to appeaſe the nerves, when irritated with pain, ſickneſs, or labour of mind or body—to ſoothe the peeviſhneſs of infancy and old age—and to raiſe the mind to a feeling and love of order. She who ſhall improve the natural talents, with which women are born, of doing all theſe things, will not have miſ-ſpent her time by applying a few years to muſic."

Stillingfleet's Principle and Power of Harmony, p. 151.

[20] *Cybelyn*, and *Cadwgan*, were celebrated performers on the Harp, and compoſers of Welſh Muſic. See p. 38.

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Y GYSSEVIN GENNOD,

O'R TRI CÔV YNYS PRYDAIN.

OR

THE FIRST CHAPTER,

OF THE

THREE MEMORIALS OF BRITAIN.

The following curious narrative, deſcribing the principal profeſſion of the *Bards*, is extracted from an ancient folio manuſcript, which was pointed out to me in the *Bodleian Library*, Oxford, by the Rev. Mr. *Price*; marked KKK, and page 207, &c. —— I did not think myſelf at liberty to make any alterations in this tranſcript, farther than to modernize the old orthography, ſo as to make it more intelligible to the generality of readers.

THE office or function, of the Britiſh or *Cambrian Bards*, was to keep and preſerve *Tri Chôv Ynys Prydain*: that is, the Three Records, or Memorials, of Britain, otherwiſe called the Britiſh Antiquities; which conſiſts of three parts, and are called *Tri Chôv*: for the preſervation whereof, when the Bards were graduated at their Commencements, they were trebly rewarded; one reward for every *Côv*, as the ancient Bard *Tudur Aled* recites, and alſo his reward for the ſame, at his commencement and graduation at the royal wedding of *Evan ab Davydd ab Ithel Vychan*, of Northop in Ingleſield, Flintſhire, which he, in the *Cerdd Marwnad* of the ſaid *Evan ab Davydd ab Ithel*, records thus:

Cyntav neuadd i'm grâddwyd,	The firſt Hall wherein I was initiated,
Vu oror llŷs v' Eryr llwyd;	Was the Court of the Grey Eagle;
Am dri chôv i'm dyrchavodd,	For by the *Tri Chôv* I was elevated,
Yn neithior — llyma 'r tair rhôdd.	In the Nuptial Feaſt: behold the three gifts!

Which ſhews that he was exalted, and graduated at that wedding for his knowledge in the ſaid *Tri Chôv*, and was rewarded with three ſeveral rewards.

The Firſt of the three *Côv* is the hiſtory of the notable acts of the Kings, and Princes of Britain and Cambria.

The Second of the three *Côv* is the language of the Britons, of which the Bards were to give an account of every word and ſyllable therein, when demanded of them; in order to preſerve the ancient language, and to prevent its intermixture with any foreign tongue, or the introduction of any foreign word in it, to the prejudice of their own, whereby it might be corrupted or extirpated.

The Third *Côv* conſiſted of the pedigrees, or deſcents of the nobility, their diviſion of lands, and blazoning of arms[21].

The

[21] *Arms* took their origin from the example of the Patriarchs; for, holy writ informs us, that the 12 Tribes of Iſrael were diſtinguiſhed by ſignets. See *Exodus, chap.* 28, *and chap.* 39; *Numbers, chap.* 2; *Pſalm* 20; *and Daniel, chap.* 6.

Coats-of-Arms were in uſe among the *Old Britons* from the remoteſt period; although, arms were not generally diffuſed among different nations until the Holy Wars.

The *Cymbri*, or Britons, had their bodies and ſhields decorated with various colours; animals, birds, &c. which at firſt denoted valour, afterwards the nobility of the bearer; and, in proceſs of time, gave origin to armorial enſigns. See *Tacitus* IV. 22; *Cæſar's Commentaries*, Book V. chap. 10; and *Plutarch's* Life of *Marius*. Alſo it is recorded that K. Arthur bore on his ſhield, in the battle of *Coed Celyddon*, the image of the Virgin Mary. See *Lewis's Ancient Hiſt.* p. 182; and pp. 7, 8, 9, and 10, of this work. Alſo, *Guilim's Heraldry*.

The *Arwyddvardd*, Enſign-Bard, or Herald at Arms, whoſe duty was to declare the genealogy, and to blazon the arms of nobles and princes, and to keep the record of them; and to alter their arms according to their dignity or deſerts. Theſe were with the kings and princes in all battles and actions. As for their garments, I think, they were ſuch as the *Prydyddion* had; that is, a long apparel down to the calf of their legs, or ſomewhat lower, and were of divers colours. Alſo, the Song of Victory deſcribes, that the Ancient Chiefs wore divers colours. *Judges, chap.* 5, *ver.* 30.

According to the primitive law of *Dyvnwal Moelmûd* *, the Ancient Britons divided this land according to this manner; *Tri hyd y gronun haidd*, or thrice the length of one barley-corn, maketh a *modvedd*, or inch; three *modvedd*, or inches, maketh a *palv* or palm of the hand; three *palv*, or palms, maketh a *troedvedd*, or foot; three feet, or *troedvedd*, maketh a *cam*, pace, or ſtride; three *cam*, or ſtrides, to the *naid*, or leap; three *naid*, or leaps, to the *grwn*; that is, the breadth of a butt

* *Dyvnwal Moelmud*, (or, *Dunwallo Molmutio*,) was ſupreme king of Britain, and the firſt monarch that conſtituted laws in this iſland, and the firſt that wore a crown of gold. He reigned about 440 years before the time of Chriſt. *Ponticus Verunnius* ſays, that *Dyvnwal* was a very comely perſon, and had yellow hair, curling down to his thighs. *Lewis's Ancient Hiſt. of Britain*, p. 39: and *Brompton Monach. Jorsi. inter Hiſt. Angl. Script. Antiq. Col.* 956. 8.——

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The *ancient Bards* had a ſtipend out of every plow-land in the country, for their maintenance; and alſo a perambulation, or a viſitation, to make once every three years, to the houſes of all the gentlemen in the country, which was called *Cylch Clera*, being for the preſervation of the ſaid *Tri Chôv:* at which perambulation they collected all the memorable things that were done and fell out in every country that concerned their profeſſion to take notice of, and wrote them down; ſo that they could not be ignorant of any memorable acts, the death of any great perſon, his deſcent, diviſion or portion of lands, coat of arms, and children, in any country within their diſtrict [1]. At theſe perambulations, the Bards received three rewards, being a fixed and certain ſtipend, from every gentleman in whoſe houſe they were entertained; and this reward was called *Clera.*

Cerdd Voliant is a poem of laud, or praiſe, compoſed in commendation of a gentleman or lady in his or her life-time.

Cerdd Varwnad is an elegiac poem, compoſed to record the actions and to lament the death of renowned perſons.

Thoſe men, that are termed above by the name of gentlemen, are called *Gwŷr Bonheddig* [2]; and there is no man by the law entitled to the appellation of *Gŵr Bonheddig*, but he that is paternally deſcended from the Kings, and Princes of Britain; for *Bonheddig* is equivalent to *Nobilis* in Latin: and the paternal genealogy of every gentleman muſt aſcend to ſome royal perſonage, from whom he originally held his land and his arms. A gentleman, ſo deſcended by father and mother, is ſtyled, or titled by the law, *Bonheddig Cynhwynawl*, which ſignifieth, a perfect nobleman by father and by mother. This title, *Bonheddig*, is the higheſt that a man can have; and remaineth in his blood from his birth to his death; and cannot be conferred by any man whatever, nor any, that hath it really, be deprived of it. All other titles may be taken from man; may become extinct by his death, or other caſualties; but this cannot; for, he inherits it from his birth, and it is not extinguiſhed by his death, but remaineth in his blood to his poſterity, ſo that he cannot be ſevered from it. Common perſons of late years have taken upon them the title of *Bonhedd*, or Noble; but they are not really ſo, though ſo called by courteſy, by reaſon of their wealth, offices, or merit; theſe, however, being only perſonal, and *Bonhedd* being permanent. You may underſtand hereby that the gentry of the country had a ſpecial intereſt in the *Tri Chôv*, or the hiſtories where the acts and deeds of their anceſtors and kinſmen, and the preſervation of the language, arms, deſcents, and diviſions of lands, were recorded; and, therefore, the ſtipend paid by them to the Bards was not inſtituted without good cauſe; nor their entertainments in their perambulations allowed them without good reaſon; as all the hiſtories and

of land, or *tîr:* and *mîl* of thoſe *tîr*, maketh a *milltir*, that is, a thouſand *tîr*, or a mile: and that was their meaſure for length, which has been uſed from that time to this day: and yet, and for ſuperficial meaſuring, they made three *hyd gronun haidd*, or barley-corn length to the *modvedd*, or inch; three *modvedd*, or inches, to the *palv*, or hand's-breadth; three *palv* to the *troedvedd*, or foot; four *troedvedd*, or feet, to the *veriau*, or the ſhort yoke; eight *troedvedd*, or feet, to the *mai-iau*, and twelve *troedvedd*, or feet in the *geſſeiliau*; and ſixteen *troedvedd* in the *birian*; and a pole or rod ſo long, that is, ſixteen feet long, is the breadth of an acre of land; and 30 poles or rods of that length is the length of an *erw*, or acre by the law; and four *erw*, or acre, maketh a *tyddyn*, or meſſuage; and four of that *tyddyn*, or meſſuage, maketh a *rhandir*; and four of thoſe *rhandiredd* maketh a *gavel*, or tenement, or hoult; and four *gavel* maketh a *trev*, or townſhip; and four *trev*, or townſhips, maketh a *maenol*, or *maenor*; and twelve *maenol* or *maenor*, and *dwy drêv*, or two townſhips, maketh a *cwmwd*, or *Comot*; and two *cwmwd* or *Comot* maketh a *cantrev* or *cantred*, that is, a hundred towns or townſhips: and by this reckoning, every *tyddyn* containeth four *erw*; every *rhandir* containeth ſixteen *erw*; and every *gavel* containeth ſixty-four *erw*. Every town or townſhip containeth two hundred and fifty-ſix *erw*, or acres; theſe *erws* being fertile arable land, and neither meadow, nor paſture, nor woods; for there was nothing meaſured but fertile arable land, and all others were termed waſtes. Every *maenol* containeth four of theſe townſhips; and every *cwmwd* containeth fifty of theſe townſhips; and every *cantred* a hundred of theſe townſhips, whereof it hath its name. And all the countries and lord's dominions, were divided by *cantreds*, or *cantrevs*; and to every one of theſe *cantreds*, *comots*, *maenors*, towns, *gavels*, were given ſome proper names. And *Gwlad*, or country, was the dominion of one lord or prince, whether the *Gwlad* were one *cantred*, or two, or three, or four, or more; ſo that when I ſay he is gone from *gwlâd to gwlad*, that is, from country to country, it is meant, that he is gone from one lord or prince's dominion to another prince's dominion; as, for example, when a man committeth an offence in *Gwynedd*, or *North Wales*, which containeth ten *cantreds*, and fleeth or goeth to *Powys*, which is the name of another country and prince's dominion, which containeth ten other *cantreds*, he is gone from one country, or dominion, to another, and the law cannot be executed upon him; for, he is gone out of the country. *Tegings* is a country, and containeth but one *cantred*; and *Dyffryn Clŵyd* was a country, and did contain but one *cantred*. And when any did go from *Tegings* to *Dyffryn Clŵyd*, for to fly from the law, he went out from one country to another: and ſo every prince or lord's dominion was *Gwlâd*, or Country, to that lord or prince; ſo that *Gwlâd* is *Pagus* in my judgement. Sometimes a *cantred* doth contain two *comots*, ſometimes three, or four, or five; as the *Cantrev* of *Glamorgan*, or *Morganwg*, containeth five *comots*. And after that the Normans had won ſome parts of the country, as one lord's dominion, they conſtituted in that ſame place a Seneſcal, or Steward, and that was called in the Britiſh tongue *Swyddog*, that is, an Officer; and the lordſhip that he was ſteward of, was called *Swydd*, or Office, and of theſe *Swyddeu* were made ſhires. And *Swydd* is an Office, be it great or ſmall; and *Swyddog* is an Officer alſo of all ſtates; as a Sheriff is a *Swyddog*, his Sheriffalty, or Office, and the ſhire whereof he is Sheriff is called *Swydd:* ſo that *Swydd* doth contain as well the ſhire as the office of a Sheriff, as *Swydd Amwythig* is the ſhire or office of the Steward, Seneſcal, or Sheriff of Salop, &c.

[1] See pp. 26, and 33, of this work.

[2] The greateſt and higheſt degree was *Brenin*, or *Teyrn*, that is, a King; and next to him was a *Twyſog*, or a Duke; and next to him was a *Jarll*, or an Earl; and next to him was an *Arglwydd*, or a Lord; and next to him was a *Barwn*, or Baron; and next to that is the *Breir*, or *Uchelwr*, which may be called the Squire; next to this is a *Gwr-eâng*, that is, a Yeoman; and next to that is an *Alltud*; and next to that a *Caeth*, which is a Slave, and that is the meaneſt amongſt theſe nine ſeveral degrees. And theſe nine degrees had three ſeveral tenures of lands, as *Maerdir*, *Uchelordir*, *Priodordir*. There be alſo other names and degrees which be gotten by birth, by office, and by dignity; but they all are contained under the nine aforeſaid degrees. *See Leges Walliceæ*, p. 155, and *Silas Taylor, on Gavel-kind.*

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acts of the kings and nobility were collected, and all the battles recorded by them, and expreſſly remembered in the *Cerdd Voliant* of ſuch noble perſons as had performed ſervices in the field, and in their *Cerdd Varwnad*; ſo that there could be no perverſion of truth, in compoſing hiſtories from three years to three years. There was, beſides, a ſevere puniſhment inflicted by the law upon the Bards, of long impriſonment, loſs of place and dignity, beſides great diſgrace, if any of them ſhould ſet down, for truth, but the truth, in any hiſtorical treatiſe whatſoever.

No man deſcribed any battle but ſuch as had been an eye-witneſs thereof; for, ſome of the chief Bards were marſhals of all battles: they ſat in council in the field, and were the king's or general's intelligencers how the action went on; ſo that they could not be ignorant of any circumſtance, or thing, done in the field. They did not write of battles by hearſay, and affairs by relation, unleſs it were ſome ſudden or unexpected fight or ſkirmiſh; for, in all battles of moment, they were preſent, as I ſhall prove at large in another place.

Our hiſtories were not written by a ſchool-maſter, that travelled no farther for his knowledge than a child's journey from his breakfaſt to his leſſon; nor by any monk, that journeyed no farther than from maſs to meat; nor by any apprentice, that had no other education than from ſhop to market; nor by any perſon of low birth, condition, or calling; but by Bards nobly deſcended, barons, and fellows to lords and princes. King *Arthur* and two of his knights, Sir *Tryſtan*, and Sir *Lambroch*, were Bards, as this verſe teſtifies.

Arthur aeſdwn a Thryſtan,
A Llywarch ben cyvarch cân.

Arthur, with broken ſhield, and *Tryſtan*[3] woo'd
The muſe; but *Llywarch* was the moſt belov'd.

The *Pen-bardd*, or *Bardd Teulu*, was of ſo high a vocation, that he ſat at meals next to the *pen-teulu*, (who was called *princeps familiæ,*) and had ſuch reſpect and honour done unto him, that it was the office of the *penteulu*, who was the fourth perſon of the land, to preſent the Harp to him, when he performed a ſong, in the preſence of the king, at the principal feſtivals of the year, Chriſtmas, Eaſter, and Whitſuntide.

The chief Bards were very often of the king's council; and, *the chief Bard in the land* was beſides allowed a chair in the royal palace on feſtivals, when the king and his family ſat in ſtate. As a ſymbol of this, at the commencement of the Bards, for their graduation, their chiefeſt title was *Pencerdd*; and the head *Pencerdd* had a jewel in form of a chair beſtowed upon him on his creation, or graduation; which he wore ſuſpended from his neck by a ribband or chain. He then was called *Bardd Cadeiriawg*, which is a chaired Bard, and he ſat in a chair in the king's houſe, or any where elſe, by virtue of his dignity as ſupreme Bard; which it was not lawful for any other Bard to claim, but only the *Bardd Cadeiriawg*, who had wón the chair upon diſputation openly before the king at commencement-time, or at a royal wedding.

When the *Bardd Cadeiriawg* was dead, that formerly enjoyed the ſaid jewel, it was ſometimes yielded to the chief Bard of knowledge and worth by the others, without diſputation, (if his ſufficiency in his profeſſion was known to ſurpaſs all the reſt; and ſo he had it *pro confeſſo,*) that he was the chief Bard of knowledge in that dominion. But, if any Bard whatſoever challenged to diſpute for it, it could not be given him *(pro confeſſo;)* but he diſputed for it, and thereby accompliſhed the proverb, *(viz.* win it and wear it;) for, he could not wear it, unleſs he did win it upon trial, or it was yielded unto him by all the other Bards, upon conviction of his pre-eminence, and ſingular knowledge and worth, above all the reſt; for, the dignity of a Bard amongſt the ancient Britons was very honourable. The Bards were men of high deſcent, often of the blood royal, and called the kings and princes by the title of couſins and fellows, as *Bleddyn Vardd* called *Llewelyn ab Iorwerth*, (whom the Engliſh ſtyle *Leolinus Magnus,*) Prince of *Cambria*, his couſin, in theſe verſes:

Collais a gerais o gâr, ac Arglwydd,
Erglyw ein tramgwydd, trymgwyn anwar;
Collais chwe teyrn cedyrn cydvar,
Chwe Eryr cedwyr cadr eu darpar;
Llewelyn a'i blant blaengar — vrodorion,
A'i haelion ŵyrion;— oer eu galar!

I have loſt him I loved, my kinſman and my lord;
Pity our dire fall; ſad and violent is our complaint.
I have loſt ſix mighty chiefs, who were one in wrath;
Six warring eagles, of irreſiſtible onſet.
For *Llewelyn* and his ſons, a forward race,
And his generous grandſons, direful is our moan!

That was *Llewelyn* himſelf, and *David* and *Gruffyth*, his ſons; and *Owain gôch*, *Llewelyn*, and *David*, the three ſons of *Gruffyth ab Llewelyn*. So did *Cynddelw, the great Bard,* who called Madog ab Meredydd,

[3] Sir *Tryſtan* was ſo eminent a performer on the Harp, that he charmed *La Bel Iſod*, daughter of the king of Ireland. See *Dr. Hanmer's Chronicle, p. 52; and pp. 12 and 14 of this work.*

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the Prince of *Powys*, his lord and fellow, or fellow-lord, in his poem made in commendation of the ſaid Madog, *viz.*

Cyvarchav i'm rhi rak obaith	I will greet my prince, hopeful in grace:
Cyvarchav, cyvarchais é canwaith;	A hundred times have I greeted him
Yn provi prydu o v'iaith-eurgerdd,	In eſſaying poetic lore, in my language of golden ſong,
Yn arglwydd gydymaith.	To my lord and companion.

And, in like manner, *Iolo Gôch* claims kindred with *Ithel ab Robert*, of *Coed y Mynydd*, *Tegengl*, in his poem made to the ſaid *Ithel*, wherein he writes as follows:

Hŷd ar untro clo y clód,	Higheſt in the temple of Fame
Er ûn llwyth o Ronwy Llwyd,	Is the great grey-headed *Gronwy*;
Poſt dievrydd, pais dryvrwyd;	A ſtaunch pillar, clad in the cloſe-woven coat of mail;
A'n hên-veiſtr gwys yn hanvod:	It is known that we are of the ſame ſtock as our aged chief:
Cyd werſog Cŏv diweir-ſalm,	Often have he and I ſung together with the voice of gladneſs;
Vûm ac ev yn dolev dalm.	Sweet to me is the thought.———

Thus we find, that the ancient Bards, in the time of the kings and princes, were their kinſmen; and in the following age, after the princes, they were a-kin to the nobility of the country; as *Iolo Gôch* to *Ithel ab Kobert*, of *Coed y Mynydd*; and *Llewelyn Gôch ab Meurig Hên* to the noble family of *Nannau*. Neither could any mean perſon, in the time of the *Cambrian* kings, preſume to ſtudy the learning or profeſſion of a *Bard*; but, when the princes were extinct, this limitation ceaſed alſo, and men of inferior birth, having good qualities, were admitted to ſtudy the ſcience of the Bards, and to proceed in their profeſſion to their graduation; but under the title and vocation of *Prydyddion*.

After the diſſolution of the ancient government of *Cambria*, and the reduction thereof under *Edward* the Firſt, that monarch, not reſpecting the honour nor the dignity of the ancient Britiſh laws, antiquities, or rights, endeavoured, to the utmoſt of his power, (as did all his ſucceſſors, until *Henry* the Seventh's time,) to deſtroy and extinguiſh both them, their fame, and antiquities [4].

At this time the nobility and barons of *Wales* received ſuch old Bards, after the death of the princes, as were then in being, into their protection; and encouraged them to take pupils that were fit and apt for that profeſſion, and gave them all their ſtipend rights, privileges, and entertainments, as fully as when the law was in force [5]. But now, alas! the great knowledge of the Bards, their credit and worth, are altogether decayed and worn out; ſo that they are extinguiſhed amongſt us.

The *Prydyddion*, or Poets, at this time, likewiſe are of no eſtimation, for divers reaſons: neither did the Bards continue their records, ſince the law was extinguiſhed by the death of the princes, whoſe acts they were bound to preſerve; ſo that there is no hiſtory written by them ſince the death of *Llewelyn ab Gruffyth ab Llewelyn*, the laſt Prince of *Cambria*; for, they had no princes of their own to ſet forth their acts, and all the worthy acts of the Welſh, ſince the death of their princes, and their annexation to the crown of *England*, were all aſſumed by the Engliſh kings, under whom they ſerved as ſubjects: thus all the actions and deeds of the *Cambrians* were drowned under the *Engliſh* title, and ſhadowed by the *Engliſh* banner; as *Virgil* ſaith;

" *Hos ego verſiculos feci, tulit alter honores;*
" *Sic vos non vobis,*" &c.

As for the acts of ſome of our countrymen, ſince the reign of our princes, I will (God willing!) another time, and in another place, ſet them forth. And, in reſpect to the language of the Britons, as that is one of the *Tri Chôv*, and part of the antiquity of *Britain*, I intend to write concerning the ſame, ſo that it may be more eaſily read and perfectly underſtood. I ſhall then proceed to the hiſtory of the kings of *Britain*, and *Cambria*, as I have found it in ſome of our ancient books; one whereof I have ſet forth, at this time, as the foundation of a greater work hereafter, which muſt have its chief dependance upon this book; and therefore, before I enter upon that of antiquity, which treateth of the acts and deeds of the Kings, and Princes of *Britain*, and *Cambria*, I will begin with the foundation of grammar, and treat of the letters and characters with their true and perfect ſound, tone and accent thereof, as they are uſed in our modern language [6].

[4] See p. 38 of this work: and *Warrington's Hiſt. of Wales.*
[5] Hail, Bards triumphant, born in happier days.
[6] *It ſeems probable, that the preceding account*, of the three Memorials of Britain, *was written by* Humffrey Lhoyd, *the Welſh Hiſtorian, who flouriſhed A. D.* 1560; *or, by* William Saliſbury, Eſq. *of* Cae Dû, Llanſannan, *in* Denbighſhire, *author of a Welſh and Engliſh Dictionary, Grammar, and one of the tranſlators of the Bible into Welſh; he flouriſhed A. D.* 1547.

OF

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OF THE

WELSH *PENNILLION*,

POETICAL BLOSSOMS,

Or, EPIGRAMMATIC STANZAS[7], and PASTORALS.

"On themes alternate now the Swains recite;
"The Muſes in alternate themes delight."

THESE have been tranſmitted to us by oral tradition from time immemorial, and ſtill are the domeſtic and colloquial Poetry of the natives of Wales; a people uncommonly awake to all the impreſſions of

"Love, Hope, and Joy, fair Pleaſure's ſmiling train;
"Hate, Fear, and Grief, the family of Pain." *Pope.*

The memorial verſes, which in the time of *Cæſar* [8] were never committed to writing, and which the Druidical Diſciples employed ſo many years in learning, were *Pennillion*, conveyed in that moſt ancient metre called *Englyn Milwr*.

When the Bards had brought to a very artificial ſyſtem their numerous and favourite metres, thoſe which they rejected [9] were left for the dreſs of the Ruſtic Muſe, the *Awen* of the multitude. When Wales became an Engliſh province, Poetry had been generally diffuſed among the lower claſſes of the people. From that period they forgot their former favourite ſubjects of war and terror, and were confined to love, and the paſſions which are nearly allied to it, of pity and of ſorrow; ſo theſe ſort of *Pennillion* were naturally retained, and admired, on account of the tender beauties contained in them.

At length, towards the reign of Queen *Elizabeth*, the conſtitutional ſyſtem of the Bards became almoſt extinct in Wales [10]; and the only Poetry that ſurvived was poured forth in unpremeditated *Pennillion* around the hearths of huſbandmen, and in the cots of ſhepherds. What contributed to keep alive, under every diſcouragement of foreign oppreſſion, the poetical vein of the Welſh peaſantry, was their primitive ſpirit of hoſpitality [11] and ſocial mirth; which aſſembled them to drink mead, and ſing, and dance, around the harmony of the Harp, Crwth, and Pipes; and what has preſerved from very diſtant times many of

[7] The word *Pennill* is derived from *Pen*, a Head: becauſe theſe ſtanzas flowed extempore from, and were treaſured in, the Head, without being committed to paper. *Pennill* may alſo ſignify a *brief head*, or *little ſubject*.

[8] See Cæſar's Commentaries: De Bello Gallico, lib. VI. cap. 13.

[9] "*Y rhai hynny ſy i roddi teſtun i'r Beirdd i ganu arno, naill ai mewn Englynion, Unodl union, Cywydd, neu ryw un o'r pedwar Meſur ar hugain, ac nid mewn Dyri, Carol, neu ryw wael geriddi, y rhai ni yw wiw gan y priv veirdd gynt gymmaint a'i crybwyll; o herwydd nad oes Rheolau perthynaſol iddynt.*" Statud Gruffudd ab Cynan, ynghylch cadw Eiſteddvod. And ſee pp. 28. and 30. This proves that Pennillion were then frequently compoſed and admired.

[10] There have been meetings of the Bards held in different parts of Wales, ſince the reign of *Elizabeth*, although, perhaps, not by royal proclamation. One *Eiſteddvod* was held at *Caermarthen* about the year 1460. Another *Eiſteddvodd* was held in 1570, under the auſpices of *William Herbert*, Earl of *Pembroke*. Another was held at *Beaupre Caſtle*, in South Wales, in 1681, under the authority of *Sir Richard Baſſet*. Another was held at *Machynlleith*, in *Montgomeryſhire*, about the year 1700; and an account of it was written by *Iago ab Dewi*. Another meeting was held at *Yſtrad Ywain*, in *Glamorganſhire*, about the year 1730, under the ſanction of the late *Lord Chancellor Talbot*. And, about ſix years ago, I revived this ancient cuſtom of the congreſs of the Bards: I gave a medal to the beſt *Poet*; a medal to the beſt *Singer with the Harp*; and another for the beſt collection of *Pennillion*; which meeting was held at *Corwen*, in *Meirionethſhire*. Since that time it has been continued annually at different towns in North Wales: *viz.* at *Bala*, *Dolgelley*, *St. Aſaph*, *Lanrwſt*, and at *Denbigh*. Theſe meetings have ſince been judiciouſly patronized by the *Gwyneddigion Society*; and by ſome few of the gentry of Wales. Likewiſe, we held a *Gorſedd*, Tribunal-meeting, or *Supreme Congreſs of the Bards of the Iſle of Britain*, according to the ancient form of a *Druidical Aſſembly*, for the ſake of recovering Druidical Mythology, and Bardic Learning. This meeting was held on *Primroſe-hill*, near *London*, September 22, 1792. And the chief *Druid*, *Bards*, and *Oyddi*, were Mr. Edward Williams, Mr. D. Samwell, Mr. William Owen, and myſelf. The meeting is to be continued. See ſome account of it in the *Gentleman's Magazine*, vol. LXII. p. 956. See alſo pp. 38. 46. of this work.

[11] "Among this people there is no beggar to be found: the houſes of all are open for the welcome reception of all comers. Munificence they eſteem beyond all virtues; and the genius of hoſpitality is ſo well underſtood, that the ceremony of offering entertainment to ſtrangers, and of aſking it, is here unknown." *Giraldus Cambrenſis.*

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theſe little ſonnets, is their ſingular merit, and the affection with which they are remembered. Some of the old Engliſh ſongs, which have been a thouſand times repeated, ſtill continue to pleaſe; while the lullaby of the day is echoed for a time, and is then conſigned to everlaſting oblivion. The metres of theſe ſtanzas are various; a ſtanza containing from three to nine verſes; and a verſe conſiſting of a certain number of ſyllables, from two to eight. One of theſe metres is the *Triban*, or Triplet; another the *Awdl Gywydd*, or *Hén ganiad*, The memorial Ode of the ancient ſtrain; another, what in Engliſh Poetry would be called the Anapæſtic. There are ſeveral kinds of *Pennill* metres, that may be adapted and ſung to moſt of the following tunes; and ſome part of a tune being occaſionally converted into a ſymphony. One ſet of words is not, like an Engliſh ſong, confined to one tune, but commonly ſung to ſeveral.

The ſkill of the *pennill*-ſingers in this is admirable. According to the metres of their *penillion*, they ſtrike into the tune in the proper place, and conduct it with wonderful exactneſs to the ſymphony, or the cloſe. While the Harp to which they ſing is perhaps wandering in little variations and embelliſhments, their ſinging is not embarraſſed, but true to the fundamental tune. This account explains the ſtate of our Muſic and Poetry, deſcribed by *Giraldus* as they exiſted in his time; when the Welſh were a nation of Muſicians and Poets; when *Côr's*, or Muſical Bands, were frequent among them; and when their children learnt from their infancy to ſing in concert [1].

In his time it was uſual for companies of young men, who knew no profeſſion but that of arms, to enter without diſtinction every houſe they came to. There they enjoyed the free converſation of the young women, joined their voices to the harmony of the Harp, and conſumed the day in the moſt animated feſtivity [2]: "Even at this day ſome vein of the ancient minſtrelſy ſurvives amongſt our mountains. Numbers of perſons of both ſexes aſſemble and ſit around the Harp, ſinging alternately *Pennillion*, or ſtanzas, of ancient or modern compoſitions."

"With charming ſymphony they introduce
"Their pleaſing ſong, and waken raptures high;
"No voice exempt, no voice but well can join
"Melodious part."

"The young people uſually begin the night with dancing; and, when they are tired, aſſume this ſpecies of relaxation. They alternately ſing, dance, and drink, not by hours, but by days and weeks; and meaſure time only by the continuance of their mirth and pleaſure. Often, like the modern *Improviſatori* of *Italy*, they ſing extempore verſes; and a perſon, converſant in this art, readily produces a *Pennill* oppoſite to the laſt that was ſung." Many have their memories ſtored with ſeveral hundreds, perhaps thouſands, of *Pennillion* [3], ſome of which they have always ready for anſwers to every ſubject that can be propoſed; or, if their recollection ſhould ever fail them, they have invention to compoſe ſomething pertinent and proper for the occaſion. The ſubjects afford a great deal of mirth: ſome of theſe are jocular, others ſatirical, but moſt of them amorous, which, from the nature of the ſubject, are beſt preſerved. They continue ſinging without intermiſſion, never repeating the ſame ſtanza, (for, that would forfeit the honour of being held firſt of the ſong,) and, like nightingales, ſupport the conteſt through the night. The audience uſually call for the tune: ſometimes a few only ſing to it, and ſometimes the whole company. But, when a party of capital ſingers aſſemble, they rarely call for the tune; for, it is indifferent to them what tune the Harper plays. Pariſhes are often oppoſed to pariſhes; even counties contend with counties; and every hill is vocal with the chorus [4]."

In theſe rural uſages, which are beſt preſerved in the mountainous counties of *Meirionydh* and *Caernarvon*, we have a diſtant pleaſing glimpſe of ancient innocence, and the manners of a golden age, enjoying themſelves with Metre, Muſic, and Mead.

Mannau mwyn ám wîn a mêdd,
Tannau miwſig tôn maſwedd!

"See golden days, fruitful of golden deeds,
"With joy and love triumphing, and fair truth."

Whoever conſiders the unaffected ſenſe and unadulterated paſſions conveyed in theſe fine little pieces of antiquity—ſentiments which all would hope, but few are able, to imitate—together with the ſweet and ſoothing air of our muſical compoſitions, which are moſtly in the Lydian meaſure, will not wonder that,

[1] *Cambriæ Deſcriptio*, cap. 12, and 13. See alſo pp. 29. and 35. of this work.
[2] See *Lord Lyttelton's Hiſtory of Henry* II. vol. II. p. 69.
[3] This cuſtom appears to have been very early; for Sacred Hiſtory informs us, that "Solomon's wiſdom excelled all the wiſdom of the Eaſt, &c. he ſpake 3000 Proverbs; and his Songs were a 1005." *Firſt Book of Kings, chap.* 4.
[4] See *Pennant's Journey to Snowdon.*

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like our national proverbs, they have been ſo long preſerved by tradition, that the ſame ſtanzas are remembered in all the counties of Wales, and that the natives are ſo enamoured with them as to be conſtantly chanting them whenever they meet with a *Harp*, or a *Crwth*. Nor will he blame my preſumption, when, for an effuſion of tender ſimplicity, I place them in competition with the affecting tales of the Scots Ballads, and the delicate αφελειαι of the Greek Epigrams.

" From words ſo ſweet new grace the notes receive;
" And Muſic borrows help, ſhe us'd to give."

PENNILLION*.

Muyn yw llûn, a main yw llais,
Y Delyn varnais newydd;
Haeddai glôd, am vôd yn vwyn,
Hi ydyw llwyn llawenydd:
Ve ddaw'r adar yn y man,
I diwnio dan ei 'denydd!

Beauteous in form the Harp appears,
Its muſic charms our raviſh'd ears;
Leſs varied ſtrains awake the grove,
Fill'd with the notes of ſpring and love:
Hither the Muſes oft ſhall throng,
Inſpire the theme, and ſwell the ſong!

Hardd ar Verch yw llygaid dû,
Hardd ar Vâb yw bôd yn hŷ';
Hardd ar Varch yw pedrain lydan,
Hardd ar Vilgi yw myn'd yn vuan!

'Tis Man's to conquer, fierce in arms,
Woman prevails by gentle charms;
Firm vigour marks the generous Steed,
And lightning wings the Grey-hound's ſpeed.

Ve ellir myn'd i lawer ffair,
A cherdded tair
O oriau,
A charu Merch o lawer plwy,
Heb wybod pwy
Sydd orau;
Mae'n anhawdd dewis derwen dêg,
Heb ynddi vrêg,
Yn rhywle!

From wake to wake, from plain to plain,
The curious ſwain may rove;
A perfect Nymph he ſeeks in vain,
To meet his conſtant love:
Frequent and fair, like ſaplings tall,
Whole bevies throng around;
But ah! what ſapling of them all,
Without a flaw is found!

Yn Sîr Vôn *y mae ſuo tannau;*
Yn Nyffryn Clwyd *mae coed avalau;*
Yn Sîr Fflint *mae tân i 'mdwymno,*
A lodes lândeg i'w chovleidio!

In *Mona's* iſle, melodious notes reſound,
In *Clwyd's* rich vale, nectareous fruits abound;
Flint's verdant tract conceals the uſeful ore,
Much for its minerals fam'd, for lovely women more.

* Every language has peculiar beauties. The thoughts and words of theſe *Pennillion* are ſo uncommonly ſimple and expreſſive, that I do not preſume to offer the annexed Engliſh ſtanzas as an adequate tranſlation, but merely (for the ſake of the Engliſh reader) as an imperfect ſketch and idea of them. At the ſame time, I muſt not omit my grateful acknowledgements to the Rev. James Lambert, and the Rev. R. Williams, of Vron, for their poetical aſſiſtance in ſeveral of the following Engliſh verſes.

Few have been ſo happy in the conciſe ſtyle of writing as my countryman Mr. *John Owen*, of *Plâs Dû, Llanarmon*, near *Pwllheli, Caernarvonſhire*, the noted Epigrammatiſt, and Poet Laureat to Queen Elizabeth; who died A. D. 1622, and was buried in St. Paul's Cathedral, London: he wrote ſeveral books of Latin Epigrams, which are much admired for their brevity, and ſterling wit.

" How does the little *Epigram* delight,
" And charm us with its miniature of wit!
" While tedious authors give the reader pain,
" Weary his thoughts, and make him toil in vain;
" When in leſs volumes we more pleaſure find;
" And what diverts, ſtill beſt informs the mind." *Yalden.*

Tro

1.

Tro yma d'wyneb venaid vŵyn,
A gwrando ar gŵyn dy gariad;
Gwn nad oes un mâb yn vyw
Na ſercha liw dy lygad!

2.

'R ydwyo yma val y gweli,
Heb na chyvoeth na thylodi;
Os meiddi gyda mi gyd-vydio,
Di gei ran o'r vuchedd honno?

1.

Turn, lovely *Gwen*, be good and kind,
And liſten to thy lover's pray'r;
Full well I know, there's none ſo blind,
But muſt adore my charming fair.

2.

Deſpiſe me not for being poor,
I am not very rich, 'tis true;
But if thou canſt my lot endure,
I ſhall be rich enough in you!

Llûn y Delyn, llûn y tannau,
Llûn Cyweirgorn aur yn droiau;
Tan ei vyſedd O! na v'aſai,
Llûn vy nghalon union innau!

The Harp in *Howel's* arms reclin'd,
Warbles reſponſive to his mind;
What joys would thrill this raviſh'd breaſt
So to his manly boſom preſt!

Dy liw, dy lún, dy law, dy lygad,
Dy wên dêg, a'th yſgavn droediad;
Dy lais mwyn ath barabl tawel,
Am peryglodd am vy hoedl!

Thy colour, ſhape, thine eye, thine hand,
Thy nimble ſtep, and witching ſmile;
Sweet voice, ſoft ſpeech, my life command,
And nearly did my life beguile!

Blodeu 'r vlwyddvn yw v' Anwylyd;
Ebrill, Mai, Mehevin, hevyd;
Llewyrch haul yn t'wynnu ar gyſgod,
A gwenithen y genethod.

My love's the bloſſom of the year,
The ſummer months in her appear;
The ſhade enlightens as ſhe paſſes,
She is the gem of charming laſſes.

Dod dy law ond wyd yn coelio,
Dan vy mron, a gwilia 'mriwo;
Ti gei glywed, os gwrandewi,
Swn y galon vâch yn torri!

If doubtful of my truth you ſtand,
Place on my breaſt your lovely hand;
Yet gently touch; nor aid the ſmart
That heaves my fond expiring heart!

Ow! vy nghalon, torr os torri,
Paham yr wyd yn dyval boeni!
Ac yn darvod bôb 'n ychydig,
Val iâ glâs ar lechwedd llithrig!

O break at once, my heart, in twain,
Nor pine with ſlow unceaſing pain:
Nor thus with gradual woes decay,
As ice on mountains melts away.

Er melyned gwallt ei phen,
Gwybydded Gwen
Lliw'r ewyn;
Vod llawer gwreiddin chwerw 'n 'r ardd,
Ac arno hardd
Vlodeüyn!

What though the ringlets of her hair
May with the radiant gold compare,
The charming maid ſhould know;
That many lovely flow'rs that riſe
From bitter roots, and ſcent the ſkies,
In many a garden grow!

Gwyn

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Gwyn eu byd yr adar gwyllion
Hwy gânt vyn'd i'r van y vynnon;
Weithiau i'r môr, ac weithiau i'r mynydd,
A dyvod adrev yn ddigerydd.

How happy is the wild-fowl's ſtate!
To the ſea, or mountains flying;
True and conſtant to its mate,
Free and happy, living, dying.

Blîn yw caru yma ac accw,
Blîn bód heb, y blinder hwnnw:
Ond or blinderau, blina blinder,
Cúr anivyr, caru yn over!

A mighty pain to love it is,
And 'tis a pain, that pain to miſs:
But, of all pains, the greateſt pain,
It is to love, and love in vain.

Rhaid i gybydd gadw ei gaban,
Rhaid i ieuengtid dorri allan;
Hyd y' mêdd mae'n rhaid i minnau,
Ganlyn mwynion dynnion dannau.

In his lone cell the miſer ſtays;
The young man walks abroad, and plays:
And I, till death my paſſport brings,
Muſt ſound the harp's extended ſtrings.

1.

Aelwyd ferch fydd rhwng vy nwyvron,
Tanwydd cariad ydyw'r galon;
A'r tân hwnnw, byth ni ddervydd,
Tra parhâo ddim o'r tanwydd!

1.

My heart's the ſeat of fond deſire;
Affection fans the gentle fire;
And conſtancy augments the flame
That burns eternally the ſame!

2.

A ffyddlondeb yw 'r meginau
Sydd yn chwythu 'r tân i gynnau,
A maint y gwrês nid rhyvedd gweled,
Y dŵr yn berwi, dros vy llygaid!

2.

What wonder then, my throbbing breaſt
Is with ſuch inward heat poſſeſs'd?
Whence all the melting paſſions riſe,
And burſt in torrents from my eyes.

Hawdd yw d'wedyd daccw'r Wyddva
Nid eir droſti ond yn ara';
Hawdd i'r iâch, a vo 'n ddiddolur
Beri'r clâv gymmeryd cyſſur.

To ſpeak of *Snowdon's* head, ſublime,
Is far more eaſy than to climb:
So he that's free from pain and care
May bid the ſick a ſmile to wear.

Yn Havod Elwy *'r Gôg ni chân,*
Ond llais y vrân
Sydd amla;
Pan vo hi decca, ym mhob tir,
Mae hi yno 'n wir
Yn eira.

From *Elwy* far, the Cuckoo ſings,
And ſuns adorn the ſky;
But there the Raven flaps his wings,
And ſnows eternal lie!

Weithiau yn brudd, ag weithiau yn llawen,
Weithiau a golud, weithiau ag angen;
Weithiau ag aur, ac arian ddigon;
Weithiau yn brin o ddŵr yr avon!

Sometimes grave, and ſometimes merry;
Sometimes rich, and ſometimes needy;
Sometimes ſtor'd with gold and ſilver,
Sometimes ſcant of river water.

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1.

Mi ddymunais, vil o weithiau,
Vod vy mron o wydr golau,
Val y gallai 'r Vûn gael gweled
Vod y galon mewn caethiwed.

2.

Ni bu verch erioed gan laned,
Ni bu verch erioed gan wynned,
Ni bu nêb o verched dynion,
Nês na hon i dorri 'nghalon.

1.

How oft, tranſported, have I ſaid,
Oh! that my breaſt of glaſs were made!
Then might ſhe ſee, angelic fair,
The love, her charms have kindled there!

2.

There never was a maid ſo fair,
There never was ſuch ſhape and air;
There never was of woman kind,
One half ſo ſuited to my mind.

Trwm yw 'r plwm, a thrwm yw 'r cerrig,
Trom yw calon pob dŷn unig;
Trymma peth dan baul a lleuad,
Canu 'n iach, lle byddo cariad!

Sad and heavy ſinks the ſtone,
On the lake's ſmooth ſurface thrown;
Man oppreſs'd by ſorrow's weight
Sadly ſinks beneath his fate;
But the ſaddeſt thing to tell,
Is to love, and bid farewel!

Gwych gan gerlyn yn ei wely,
Glywed ſŵn y troellau 'n nyddu!
Gwych gan innau Duw a 'drycho,
Glywed ſŵn y tannau 'n tiwnio!

Gay the miſer e'er will be,
His wealth to ſee augmenting round;
But that's gay and pleaſes me,
When notes agree with voices crown'd!

Gwynt ar vôr, a haul ar vynydd,
Cerrig llwydion yn lle coedydd;
A gŵylanod yn lle dynion,
Och! Duw pa vodd na thorrai 'nghalon!

Wild o'er the main the tempeſt flies,
The radiant ſun deſerts the ſkies;
Grey ſtones the naked heath deform,
And loud and piteous howls the ſtorm;
Shrill ſcreams, the hungry gulls between,
And deſolation blaſts the ſcene.
What heart ſuch terrors can endure,
Save in thy aid, my God, ſecure!

Mae gan amled yn y varchnad,
Groen yr Oen, *a chroen y* Ddavad;
A chan amled yn y llan,
Gladdu'r Verch, *a chladdu'r* Vam!

As oft in the market the ſkin of the lamb
As the ſkin of the wether is ſeen:
Nor more common in church-yards to bury the dame,
Than her daughter of blooming fifteen.

Myn'd i'r ardd i dorri pwyſi,
Gwrthod lavant, gwrthod lili,
Gwrthod mintys, a rhôs cochion,
Dewis pwyſi o ddanadl poethion!

For my breaſt a noſegay chuſing,
Every fragrant flow'r refuſing;
I paſs'd the lilies, and the roſes,
And of the nettle made my poſies*!

* Alluding to the choice of a wife.

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1.

Gwyn vy myd, na vawn mor happus,
Yn y byd, a chael vy newis,
Mi ddewiſwn o flaen cyvoeth,
Lendid pryd, a chariad perffaith!

2.

Ve gair cyvoeth ond cynnilo,
Ve gair tîr ond talu 'm dano;
Ve gair glendid ond ymovyn;
Ni chair mwynder, ond gan Rywun.

3.

Rhywun ſydd! a Rhywun etto!
Ac am Rywun 'r wy'n myvyrio!
Pan vwyv drymma'r nôs yn cyſgu,
Ve ddaw Rhywun, ac am deffry!

1.

From pleaſure's univerſal ſtores,
Nor wealth, nor power, my heart implores;
But beauty's fair, ingenious face,
And faithful love's ſincere embrace.

2.

Beauty, too venal, may be hir'd,
And land be purchas'd, wealth acquir'd;
But happineſs that ne'er was bought
Muſt in One fair one's arms be ſought.

3.

Some Fair there is, ſome choſen Fair,
Whoſe charms, my conſtant thought and care,
My ſleeping breaſt too keenly move,
And wake me from the dreams of love.

Os collais i vy nghariad lân,
Mae brân i vrân
Yn rhywle;
Wrth ei bôdd y bo hi byw,
Ag 'wllys Duw
I minne'!

Should I loſe my faireſt love,
For a dove there's ſtill a dove
Somewhere or other to be found;
At heart's-eaſe may ſhe ever be!
Whatever heav'n deſigns for me,
May ſhe in peace and joy abound!

Ni chân Côg ddim amſer gaua',
Ni chân Telyn heb ddim tannau;
Ni chân Calon hawdd i'ch' wybod
Pan vo galar ar ei gwaelod!

In wintry months the Cuckoo will not ſing;
Nor will the Harp reſound without a ſtring;
With one bright thought the boſom cannot glow,
Oppreſs'd by grief, and overcome by woe.

Clywais ddadwrdd, clywais ddwndrio,
Clywais ran o'r byd yn beio;
Erioed ni chlywais neb yn datgan,
Vawr o'i hynod veiau ei hunan!

Whiſpers I've heard, and harſh report,
And half the world reprove the reſt,
But none in all this vaſt reſort
Who much of their own faults confeſt.

On Mead.

Gwell na 'r gwîn yw 'r Mêdd pêr hidlaid,
Diod Beirdd yr hên Vrutaniaid;
Gwîn a bair ynvydrwydd cynnen,
Ond yn y Mêdd mae dawn yr Awen!

Nectar of bees, not Bacchus, here behold,
Which Britiſh Bards were wont to quaff of old;
The berries of the grape with furies ſwell,
But in the honeycomb the Muſes dwell!

See alſo page 21.

Yn hên ac yn ieuangc, yn gall ac yn ffôl,
Y merched ſy 'n gŵra, a minnau ar yr ôl;
Pam y mae 'r meibion i'm gweled mor wael,
A minnau gan laned a merched ſy'n cael?

The men will be courting, tho' me they deſpiſe,
Young women and old, both the fooliſh and wiſe;
Ah, why am I doom'd to eſcape their fond view,
When I am as fair as the Nymphs they purſue?

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Caniad y Gôg i Veirionydd.*

1.

Er a welais dan y sêr,
O lawnder, glewder gwledydd;
O gwrw da, a gwŷr i'w drîn,
A gwîn ar vîn avonydd:
Goreu bîr, a goreu bwyd,
A ranwyd i Veirionydd.

2.

Da ydyw'r gwaith, rhaid d'weyd y gwir,
Ar vryniau sîr Veirionydd,
Golwg oer o'r gwaela gawn;
Mae hi etto'n llawn llawenydd:
Pwy ddiſgwyliai' canai 'r Gôg,
Mewn mawnog yn y mynydd?

3.

Pwy ſydd lân o bryd a gwedd,
Ond rhyvedd mewn pentrevydd?
Pwy ſy mhob hyſwiaeth dda,
Yn gwlwm gyd â 'i gilydd?
Pwy ſy'n ymyl dwyn vy ngho'?
Morwynion bro Meirionydd.

4.

Glân yw'r gleiſiad yn y llyn,
Nid ydyw hyn ddim newydd;
Glân yw'r vronvraith yn ei thŷ,
Dan danu ei hadenydd:
Glanach yw, os d'wedai 'r gwir,
Morwynion tir Meirionydd.

5.

Anwyl yw gan adar bŷd,
Eu rhyddid hyd y coedydd;
Anwyl yw gan vaban laeth
Ei vammaeth, odiaeth ddedwydd,
Oh! ni ddywedwn yn vy myw,
Mor anwyl yw Meirionydd.

6.

Mwyn yw Telyn o vewn tŷ,
Lle byddo Teulu dêdwydd;
Pawb â'i bennill yn ei gwrs,
Heb ſôn am bwrs y cybydd:
Mwyn y cân, o ddeutu 'r tân,
Morwynion glân Meirionydd.

7.

Er bod vy nghorph mewn huvan bŷd,
Yn rhodio hŷd y gwledydd,
Yn cael pleſer môr a thir,
Ni chav yn wir mor llonydd;
Myned adre' i mi ſy 'raid:
Mae'r Enaid *ym* Meirionydd.

The Cuckoo's Song to Meirionydh.

1.

Whate'er I've ſeen beneath the ſtars,
Where fruitful climes abound;
Of ſocial youths, and ſtreaming jars,
When mirth and wine go round:
All theſe are only found complete,
In fair *Mervinia's* ſweet retreat.

2.

Mervinia's rocks perhaps are ſeen,
To threaten want and dearth;
Cold and barren, void of green,
Yet full of joy and mirth;
Who thinks the nightingale to hear
On mountains chanting all the year?

3.

Where greater beauty can you find?
Each villager has charms!
Diſcretion's to the houſewife join'd,
The pleas'd beholder warms:
In thee, *Mervinia*, dwell the fair,
Who rule all hearts, or cauſe deſpair!

4.

How bright's the ſalmon in the ſtream!
How beautiful the thruſh!
With wing expanded ſeems to gleam,
All ſpangling in the buſh:
And yet how far the maids excel,
Who in *Mervinia's* valleys dwell!

5.

As ſweet as to the feather'd kind,
To range through every grove;
As ſweet as to the infant-mind,
To ſip the milk they love:
Could I, I would explore to thee,
How ſweet, *Mervinia*, thou 'rt to me.

6.

O tuneful Harp! melodious ſound!
When friends united are;
The odes alternately go round,
Unthinking of the miſer's care.
How ſweet their voices round the fire,
When fair *Mervinians* join the lyre!

7.

Although in pleaſure's maze I'm loſt,
And range new joys to find;
Command what ſeas, and land, can boaſt,
Uneaſy's ſtill my mind:
To thee, *Mervinia*, I'll return,
My *ſoul* for thee doth ever burn.

* This ſonnet is the compoſition of the late Lewis Morris, Eſq. and was tranſlated by the late William Vaughan, Eſq. of Cors y Gedol.

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Mi âv oddi-yma i'r Havod Lom,
Er bôd yn drom vy ſiwrnai;
Mi gâv yno ganu caingc,
Ac eiſte' ar vainge y ſimnai;
Ac ond odid dyna 'r van,
Y byddav dan y berau.

What though the journey's long I trow,
Yet hence to *Havod Lom* I'll go;
There chanting many a tuneful fit
Safe in the chimney-corner ſit,
And, haply, on that happy ſill,
The morn's return ſhall find me ſtill.

Rhaid i bawb newidio bŷd,
Ve ŵyr pob ebud angall;
Pa waeth marw o gariad pûr,
Na marw o ddolur arall?

The ſtage of life we all muſt leave,
And death will yield us eaſe;
As well may love our breath bereave
As ſome more ſlow diſeaſe.

Gwna Havdŷ clymmedig,
Ac adail o goedwig;
A thyn y glau ewig i glywed y Gôg
A newid yn ffyddlon,
Guſanau n' gyſonion,
Tan dirion coed irion cadeiriog.

Now the twining arbour rear,
Now the verdant ſeat prepare;
And wooe thy fair and gentle love
To hear the Cuckoo in the grove:
Through the ſmiling ſeaſon range,
And with faithful lips exchange
Mutual kiſſes with the maid,
Seated in the folding ſhade.

O! v'arglwydd Dduw cyvion, pa beth ſŷ 'n eich brŷd,
A'i dringo pôb cangen, o'r bôn hyd y brîg?
Y brigyn ſydd uchel a'r codwm ſydd vawr,
Ve geir eich cwmpeini, pan ddeloch i lawr!

Ye Gods! is it poſſible you ſhould intend,
With courage undaunted this tree to aſcend?
The branches are lofty, the falling is ſore,
Your former acquaintance may ſee you once more!

D'accw Lwyn o vedw gleiſion,
D'accw'r Llwyn ſy'n torri 'ngalon;
Nid am y llwyn yr wy'n ochneidio,
Ond am y Verch a welais ynddo!

See where the verdant grove of birches grows,
That grove ſo fatal to my heart's repoſe:
Yet not for that I ſigh in ſuch deſpair,
But for the maid I ſaw (enamour'd) there.

Ond ydyw hyn ryveddod,
Vod dannedd merch yn darvod;
Ond tra bo yn ei genau chwŷth,
Ni ddervydd byth mo'i thavod.

A woman's charms will paſs away,
Her eyes grow dim, her teeth decay;
But, while ſhe breathes the vital gale,
'Tis ſtrange her tongue ſhould never fail.

Pennill ar y Dêg Gorchymmyn.

Arver o bump, riv aur borth,
Ymogel y ſaith magl ſwrth;
A gwna 'r Dêg yn ŵr di-warth,
A dôs i Nêv, dewis nerth. *R. Cain.*

An Epigram on the Ten Commandments.

Uſe well five, fly from ſeven;
Keep well ten, and go to Heaven.

A mi 'n rhodio 'monwent eglwys,
Lle 'r oedd amryw gyrph yn gorphwys;
Trawn vy nhroed wrth vedd vy 'nwylyd,
Clywn vy nghalon yn dymchwelyd!

Along the church-yard as I ſtray'd,
Where many a mould'ring corpſe is laid:
My conſcious heart its pain confeſt,
As on my love's green ſod I preſt!

Dioval

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1.

Dioval ydyw 'r aderyn,
Ni hau, ni vêd, un grownyn;
Heb ddim goval yn y bŷd, ond canu bŷd y vlwyddyn!

2.

Ve vwytty ei ſwpper beno,
Nis gwyr ym mb'le mae 'i ginio;
Dyna 'r môdd y mae 'e'n byw, a gadaw i Dduw arlwyo!

3.

Ve eiſtedd ar y gangen,
Gan edrych ar ei aden;
Heb un geiniog yn ei gôd, yn llywio bôd yn llawen!

1.

Blythe is the bird who wings the plain,
Nor ſows, nor reaps, a ſingle grain;
Whoſe only labour is to ſing,
Through Summer, Autumn, Winter, Spring.

2.

At night his little meal he finds,
Nor heeds what fare may next betide,
The change of ſeaſons nought he minds,
But for his wants lets Heaven provide.

3.

Oft on the Branch he perches gay,
Oft on his painted wing looks he,
And, pennyleſs, renews his lay,
Rejoicing in unbounded glee.

Kán Kerniw.

1.

Pa le er ew why moaz môz vean whêg,
Gen alaz thêg hagaz blèu melyn?
Mi a moaz a ha leath ha ſirra whêg,
A delkiow ſevi gura muzi têg!

2.

Ka ve moaz gan a why, môz vean whêg,
Gen alaz thêg hagaz blèu melyn?
Gen oll an collan ſîrra whêg,
A delkiow ſevi gura muzi têg!

3.

Pa le 'r ew an Bew, môz vean whêg,
Gen alaz thêg hagaz blèu melyn?
En park an mow, ha ſirra whêg,
A delkiow ſevi gura muzi têg!

A Corniſh Song.

1.

Where are you going, my Fair little Maid,
With your roſy cheeks and your golden hair?
I am going a milking, Sir, ſhe ſaid:
The Strawberry-leaves make Maidens Fair [1].

2.

Shall I go with you, my Fair little Maid,
With your roſy cheeks and your golden hair?
With all my heart, kind Sir, ſhe ſaid,
The Strawberry-leaves make Maidens Fair.

3.

Where is the Cow, my pretty little Maid,
With your roſy cheeks and your golden hair?
In Parken-pig, kind Sir, ſhe ſaid,
Where Strawberry-leaves make maidens Fair.

THE inhabitants of *Wales* and *Cornwal* are the only *Aborigines* [2] of this iſland now remaining; both of which, as well as their fraternal tribe of *Bretagne*, in France, all ſpeak the *ancient Britiſh language* [3]; allowing their dialects to be now greatly corrupted, owing to the length of time they have been ſeparated. The *Welſh language* was common to all *Britain*, prior to the *Saxon* invaſion. The natives of *Cornwal*, and part of *Devonſhire*, began to loſe their *old Celtic dialect*, in the reign of Elizabeth, and is now almoſt extinct; although the people of Cornwal ſtill retain many of their ancient cuſtoms and diverſions; ſuch as hunting, hawking, archery, wreſtling [4], hurling [5], and ſinging three men's ſongs; alſo, they uſed to perform what they call *Chware-mirkl*, miracle-play, or Corniſh Interludes [6]. At *Redruth*, there were, till very lately, the evident remains of an amphitheatre, and another near the church of St. Juſt, vulgarly denominated a round; and the uſes of thoſe rounds anciently were to act religious and other interludes. There is a MS. of a Corniſh play, with an Engliſh tranſlation, in the *Harleian Library*: and two other Corniſh MSS. in the *Bodleian Library*, NE. B. 5. 9. which contain ſeveral interludes, or *Ordinalies*.

[1] A ſimilar cuſtom ſtill prevails in Wales: when women have freckled faces, they frequently waſh themſelves with Tanſy and Buttermilk to make them fair.

[2] *Cæſar* ſays, that the inland parts of Britain were inhabited by Aborigines of the ſoil. *Bell. Gall.* V. 10. and *Diodorus Siculus.*

[3] See alſo the firſt page of this Book, and page 37.

[4] See *Sir Thomas Parkyns's Corniſh-hug Wreſtler.* 3d Edition.

[5] At a village called St. *Cleere*, in Cornwal, there are the remains of an ancient monument diſtinguiſhed by the name of the Hurlers. See *Borlaſe's Antiquities of Cornwal.*

[6] *Carew's Survey of Cornwal*, p. 71, &c. *Llwyd's Archæologia Britannica.* And *Pryce's Archæologia Cornu-Britannica.*

Peth brâv yw hâv a hawddvyd;
Peth brâv yw yſgawn iechyd;
Peth brâv yw arian yn y pwrs;
Peth brâv yw cwrs yr ie'ngctid!!

Pr anwylyd oedd dy ddau lygedyn,
Gwn mai arian byw ſydd ynddyn';
Yn dy ben y maent yn chwareu
Val y ſêr ar noſwaith oleu?

Bu'n edivar vîl o weithiau,
O waith ſiarad gormod eiriau;
Ni bu erioed mor vath beryglon,
O waith ſiarad llai na digon.

Tebyg ydyw'r Delyn dyner,
I Verch wen a'i chnawd meluſber;
Wrth ei theimlo mewn cyvrinach,
E ddaw honno vwynach, vwynach.

Union natur vy Mûn odiaeth,
Yw naccâu a 'mroi ar unwaith;
Gweiddi heddwch, goddev teimlo,
D'wedyd paid; a gadael iddo!

Nid oes ymorol vawr am ſerch,
Na chwaith am verch naturiol;
Y'mhôb lle mae crŷv a gwan,
Am arian yn ymorol!

Pan baſſio Gŵr ei ddeugain oed,
Er bôd val coed
Yn deilio;
Ve vydd ſŵn goriadau'r Bedd,
Yn peri i'w wêdd
Newidio!

Ow v'anwylyd, rhêd ar gais,
I wrando ar lais
Yr adar,
Pr llwyn bedw tecca erioed,
Dan gyſgod llingoed
Llangar.

Pr Arglwydd Dduw, pa beth yw hyn,
Ni vedra 'nd ſyn
Veddylio?
Lle bo mâb yn vwya 'i ſerch,
Ni vyn un verch
Mo hono.

Groeſo 'r Gwanwyn tawel cynnar;
Groeſo 'r Gôg a'i llawen lavar;
Groeſo 'r Tês i rodio 'r gweinydd;
A Gair llonn ag awr llawenydd.

Os ei i'r coed i dorri gwialen,
Meddwl vôd yn gall vy machgen;
Gwedi ei chael, a myn'd i'w nyddu,
Gwel vôd llawer ún yn methu.

Tebyg ydyw Morwyn ſerchog,
I Vachgen drŵg yn nhŷ cymmydog;
A vynni vwyd? na vynnav mono:
Ac etto er hynny, marw am dano!

Mwyn a mwyn, a thra mwyn yw merch,
A mwyn iawn, lle rhoddo ei ſerch;
Lle rho merch ei ſerch yn gynta',
Dyna gariad byth nid oera.

1.

Gwae a garia vaich o gwrw,
Yn ei vol i vôd yn veddw;
Trymma baich yw hwn o'r beichiau,
Baich ydyw o bechodau!

2.

Hwn yw mam y cam, a'r celwydd,
Mwrdwr, lledrad, ac anlladrwydd;
Gwna'r crŷv yn wan, a'r gwan yn wannach,
Y ffel yn ffôl, a'r ffôl yn ffôlach!

Tra bu mi yn ŵr cynnes am lloches yn llawn,
Vy marnu yn ſynhwyrol ragorol a gawn;
Troi 'n ynvyd a wnaethym pan aethym yn ôl,
Di-râs a di-reſwm, a phendrwm a ffôl:
Vy anwyl gymdeithion a droeſon'y drych,
Yr ŵan ni's gwelan' oſgoewan wâs gwŷch:
Heb un gair o gellwair pe i gallent yn rhwydd,
Yng hyſgod rhedynen hwy 'mguddien' o'm gwydd!

Robin-gôch ddaeth at y rhiniog
A'i ddwy aden yn anwydog;
Ac ve dd'weuda mo'r yſmala,
Mae hi 'n oer, ve ddaw yn eira.

Mae llawer Aval ar vrig Pren,
A melyn donnen iddo;
Ni thâl y mwydion dan ei groen,
Mo'r cym'ryd poen i'w ddringo!
Hwnnw vydd cyn diwedd Ha'
Debycca a ſiwra o ſuro.

Mae

Mae 'r coedydd yn gláſu,
Mae 'r meillion o'm deutu,
Mae dail y brialu,
Yn tyvu ymbob tŵyn;
A'r adar diniwed,
Yn lleiſio gan vwyned,
Iw clywed, ai gweled,
Mewn gwiw-lwyn. E. Morris.

Mae 'n y Bala vlawd ar werth,
Mae 'n Mawddwy berth i lechu;
Mae 'n Llyn-Tegid ddŵr a grô,
Mae 'n Llundain ó yn pedoli:
Ag 'n Ngaſtell Dinas Brán,
Mae ffynnon lán i 'molchi!

Blîn yw dawnſio ar bigau dúr
A blîn yw cúr y galon!
Blinach ydyw colli 'r Vun
A hithau ei hún yn vodlon!

Dervydd aur, a dervydd arian,
Dervydd melved, dervydd ſidan;
Dervydd pôb dilledyn helaeth,
Etto er hyn, ni ddervydd hiraeth!

Rhois vy ſerch ar vlodau 'r Dyffryn,
A rhoes hithau ei ſerch ar rywun;
Ve rhoes hwnnw ei ſerch ar arall,
Pa'r un o'r tri ſy' vwyav angball?

Tro yma dy wyneb, gwen tro 'n inion,
Gida yr golwg Gwen tro 'r galon;
A chyda 'r galon Gwen tro 'r 'wyllys,
I iachâu carcharor clwyvus.

Betty bách anwyl ſydd lodes bûr-lán,
Ai gwyneb gwynn gwridog, a dannedd mân mân;
Ai dau lygad gleiſion, a dwy-ael vel gwawn,
Vy nghalon a'i carai pe gwyddwn y cawn.

Ni bydd tân heb wrês lle byddo,
Ni bydd dŵr heb wlybrwydd ynddo;
Ni bydd 'vallen dda heb 'valau;
Na bywiol ffŷdd heb dduwiol ffrwythau.

Yr wy 'n dy garu er yn Eneth,
Er yn Vorwyn, er yn Vammaeth;
Er yn Wraig ni vedra 'i beidio,
Ni wna'i lai, na'th garu etto.

A Welſh farmer had been ſowing barley, and, on his return from the field, was aſked, what he had been doing? upon which he returned the following ſprightly witticiſm:

" Bum yn claddu hên gydymmaith,
A gododd yn vy mhen i ganwaith;
Ac yr wy'n ammeu, er ei briddo,
Y cyvyd yn vy mhen i etto."

Och, na bawn i draw 'n y vron,
Braich ymmraich a Gwen ei bron;
Yn cŷd ſeinio yn gywir galon,
Bedair braich tan bedair bron.

Minnau glywais vód yn rhyw-vódd,
Yr Bŷd hwn wyth ran ymadrodd;
Ac i'r Gwragedd anghlod iddynt,
Vyn'd a ſaith o'r wythran rhyngddynt!

Os collais i vy nghariad orau,
Colli wnelo 'r coed eu blodau;
Coll'i cán a wnelo 'r adar,
Duw a gadwo ffrwyth y ddaear.

Mentra Meinir tyr'd ar v'ôl,
Di gei ragorol Gariad;
Ni thynav arnad lêd y dîs,
Ond wyt yn dewis Dywad!

Pedwar púr meſur miwſig
Ar hugain ſydd vreiſgwydd vrîg;
Doedyd y gwyddyd eu gwau,
Ni wyddoſt mo'u rhinweddau.

Ni chlywai nêb ag oſlev bêr,
Ond pobl Aber-yddon;
Y rhain a'u llais a geidw eu lle,
I ddilyn tannau tynnion.

Tros y môr y mae vy nghalon!
Tros y môr y mae vy'chneidion!
Tros y mór y mae v'anwylyd,
Sŷn vy meddwl i bob munyd!

Darvu'r caru darvu yr cerdded,
Darvu i'r Veinir gael bodlondeb;
Darvu i minnau vwrw'r galar,
Am bôb ſiwrnai a rois yn over.

To

To the tune of Morva Rhuddlan.

Ladies glân vawr a mân,
Dyma gân gynnes;
Clôd i Vún, hardd ei llûn,
Liwdeg v'un lodes:—
Trwyn a gên, têg ei gwên,
Elen angyles;
Llygad main, blodau 'r drain,
Talcen brenhines:
Ni bu goes yn ein hoes,
Oi bath gan Saesnes;
Ni bu 'rioed y vath droed,
Ar helw Gwyddeles. L. Morris.

Chwerthid mwyalch mewn celli,
Nid ardd, nid erddir iddi;
Nid llawenach nêb na hi!

Moes dy law, cei law am dani;
Moes dy grêd, cei grêd os mynni;
Moes dy veddwl addwyn ffyddlon;
Yn lle rhain, cei gorph a chalon?

V'anwylyd benna o vewn y bŷd,
A ddoi di gŷd a myvi;
Ti a gei vwynder yn dy vyw,
Os cawn gan Dduw gŷd-oesi?

Y Verch edrycho yn uwch na'r ser
A ollyngo ei hamser heibio;
Ni cheiff honno yn ei rhan,
Ond marchnad dan ei dwylo!

Main a chymwys val y vedwen,
Berth ei llûn val hardd veillionen;
Têg ei gwawr val bore havddydd,
Hon yw nôd, holl glôd y gwledydd!

Serchog iawn yw blodau 'r meusydd,
Serchog hevyd Cân, a Chywydd:
Ond y serch sy'n dwyn rhagoriaeth,
Yw serchogrwydd mewn cym'dogaeth!

I ba beth y byddai brûdd,
A throi llawenydd heibio;
Tra bwy 'n ivangc ac yn llon,
Rhoi hwb ir galon etto:
Hwb ir galon doed a ddêl
Mae rhai na wêl mo'u digon,
Ni waeth punt na chant mewn cód,
Os medrir bód yn vodlon.

1.

Dŷn a garo Grwth, a Thelyn;
Sain Cynghanedd, Cân, ag Englyn;
A gar y pethau mwya tirion,
Sy'n y Nêv ymblith angylion.

2.

Yr un nic haro Dôn, a Chaniad,
Ni chair ynddo naws o Gariad;
Ve welir hwn tra bytho byw,
Yn gâs gan ddŷn, a châs gan Dduw.

Da gan adar mân y coedydd;
Da gan vŷn veillionog ddolŷdd;
Da gan i brydyddu 'r havddydd,
Yn y llwyn a bôd yn llonydd!

Lawer gwaith y bu vy mwriad,
Gael Telynior immi 'n gariad;
Gan velysed fŵn y tannau,
Gyd ar hwyr, a chyda 'r borau.

O! mor gynnes mynwes Meinwen,
O! mor vwyn yw llwyn Meillionen;
O! mor velus yw'r Cusanau,
Gyda Serch, a mwynion eiriau!

Gwŷch ydyw 'r dyffryn, a gwenith ag ŷd,
Mwynddil a maenol ag aml le clŷd;
Llinos ag Eos, ag adar a gân;
Ni cheir 'n y mynydd ond mawnen a thân.

1.

Betty vel lili bêr lân,
Dynes llawn doniau cyssurgan;
'Loyw bearles lwys bûrlan,
Dirion a mwyn, danedd-mân.

2.

Geneth a bronnau gwynnion,
Angyles yngolwg y meibion;
Vy-nghywely, vy-nghalon,
Veindw hardd, v'enaid yw hon.

Pan vo seren yn rhagori,
Ve vydd pawb ai olwg arni;
Pan ddaw unwaith gwmmwl drosti,
Ni bydd mwy o sôn am dani.

Pan vo'r haul yn t'wynnu 'n wresog,
Y mae cweirio gwair meillionog:
Yn eich blodeu gwen lliw 'r eira,
Y mae 'n oreu i chwithe ŵra.

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Mae nhw 'n dwedyd hyd y Sîr,
A minnau 'n divyr wrando,
Nis gwyr undyn yn y wlâd,
Pwy ydyw 'ngbariad etto;
Ac nis gwn i 'n dda vy hûn,
Oes gennyv ûn a'i peidio.

Siân vwyn, Siân vain,
Siân gain, Siân gu,
Siân druan hynny heno;
Siân beraidd lais, Siân búredd lwys,
Siân gymmwys imi ymgommio:
Tra bo uchel hediad brân
Ni 'llyngai Siân yn ango'! *R. Cain.*

Sidn liwus, Siân lawen,
Siân aurbleth-benvelen;
Sidn dyner ei thonen,
Siân îrwen yw hon:
Sidn imi yn gariad,
Siân lana 'n y tair-gwlad;
Sidn drwyad, Siân doriad, Siân dirion. *H. Morys.*

Dy ddwy wevus Besi bêr
Sydd iraidd dyner aeron,
Ac mor velvedaidd gain-wedd gû,
Vel gweunydd blû dy ddwyvron:
Ond yw ryvedd têg ei lliw,
Mor galed yw dy galon!

Pennill, to the tune of **Ar hŷd y Nôs.**

Nid ai i garu vŷth ond hynny,——ar hŷd y nôs;
Am cydymmaith evo myvi,——ar hŷd y nôs:
Rhag i bwnnw brivio 'n ffalsûr,
Dwyn vy mûyd oddiar vy nbrenfiwr,
Dyna 'r gwaith a wnaeth e' neithiwr,—ar hŷd y nôs.

Cdr y Cybydd gŵd ag Arian;
A pbwy fydd na chár ei bunan?
Myvi fy 'n caru Merch yn anghall,
Ag yn bychanu pôb peth arall.

Llawen ŵyv, a llawen vydda',
Tra bwyv ar y ddaear yma;
A llawenydd fydd i'm cadw,
Tra bwyo byw ni byddav marw.

Yn y Bala mae hi 'n bydio,
A'i dwy vron vel eira 'n lluchio;
Dygwn vy ngorchymyn atti,
Merged vŵyn ach lvan ydi!

Têg ei phrŷd o'i chrŷd yr aeth,
I vreichiau gwiw yr bwn a'i gwnaeth;
Dedwydd yw'r blodau yn fyrthio sŷdd,
Cyn y delo gwrês y dŷdd.

Sidn fydd vwyn, a Siân fydd lân,
A Sidn fydd gwlawn govlaid;
Pe cawn i Siân rhwng braich a bron,
Mi wasgwn hon yn galed.

Yvais attoch glás eich llygad,
Trwy bár ferch, a ffyddlon gariad;
Yvwch chwithau, dwy-ael veinion,
At y mwya' à gâr eich calon.

Yn y môr y byddo 'r mynydd,
Sydd yn cuddio Brô Meirionydd;
Na chawn unwaith olwg arni,
Cyn i'r galon dirion dorri.

Nid oes i-mi ond dau elyn,
Gwyn vy mŷd, pe byddwn rhyngddyn;
Pan vo Meinir yn vy mreichiau,
Y gelynion vydd y gliniau! *Parch. Wm. Wynn.*

Och i'r môr am vôd mor erwin,
Och i'r tonnau am davlu cymmin!
Och i'r gôg na ddoe i ganu,
Ar vryn têg wrth ben Ballawndy *.

* A place in *Angleſey.*

Lle bo cariad ve ganmolir,
Odid vawr yn vwy na ddylir;
Ond lle bô 'r eiddigedd creulon,
Ve vydd beiau mwy na digon.

Telyn wen a thannau mân,
A mwnws arian bydol;
A bair i lawer mâb drwy ferch,
Gael cwmni merch naturiol.

Awel iachus fy 'n mben Berwyn,
Lle i weled llawer dyffryn;
Ac oni bae y' Rennig ddiffaeth,
Gwelwn wldd vy ngenedigaeth.

Culwas wyv yn celu Serch
Curio mîn y cûr i'm ais,
Curio mawr yw caru merch,
Canu 'm llith, am cwyn i'm llais.

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Mae'r Gôg yn bêr leverydd,
Â'i miwſig yn y meuſydd,
A gwenu y mae 'r gweunydd,
Dan dywydd hirddydd hâv:
Ar gerdd ynghaerau gwyrddion,
Y tîr gan vwyeilch taerion,
Llawenydd pynciau llawnion,
Y dôn hyvrydlon vrâv.

Gwen ei breſt, a gwen ei bronnau,
Gwen pôb man, ond gwrîd ei gruddiau;
Gleiſion lygaid, doeth ymadrodd,
Gendid hon yn llwyr am lladdodd.

Hawdd-vŷd i ddydd yr Awen,
Pan oeddwn gynt yn vachgen;
A chyda'r Gôg yn canu 'n vwyn,
Ynghyvor llwyn yn llawen.

On a pack of Hounds.

Llais y cŵn a'u ſŵn yn ſeinio,
A wna i ddyffryn union ddeffro;
Aeth eu llêv trwy 'r holl bentrevydd,
Bryniau gwylltion bronnau gelltydd:
Rhêd eu miwſig 'r hŷd y meuſydd,
Sain eu preſgerdd ſy 'n y pryſgwydd,
I'w llwys agwedd a'u llais hygar,
Clywch eu llêv vêl clych eu llavar! *Ed. Ddd. of Mayen.*

Mae bagad yn teuru,
Vy môd i 'n eich caru,
A minnau ſŷ' velly
Heb ammau;
Ni welai nêb purach
I'ch caru ffyddlonach,
Ddirgelach na mwynach
Na minnau.

Glân vraich, glân ddeuvraich, glân ddwyvron,
Glân enaid, glân anadl a chalon;
Urddedig glân vorddwydion,
A glân bŷth pe bai glo 'n y bôn.

Fair *Olwen* has ſuch wond'rous charms,
'Tis Heav'n to be within her arms;
And ſhe 's ſo charitably given,
She wiſhes all mankind in Heaven.

Yr hwn y bore gwyrdd-lâs vŷdd,
A gwawr o newydd arno;
Ond pan y torrer ev brydnbawn,
Yn vuan iawn mae 'n gwywo.

This in the morn is green and bright,
And of the freſheſt caſt;
But, ah! cut down before the night,
Fades by a ſudden blaſt.

Chwi, rai yſgavn ar eich troed,
Y'ngrymmus oed eich blodau;
Ymwnêwch i ffoi, a chwi 'gewch gôld;
O diengwch rhag nôd Angau.

Ye, light of foot, who run for Fame,
With manly bloom elate;
Out-ſtrip—you 'll gain a deathleſs name—
The winged ſhaft of Fate.

*** To give the Engliſh reader a more juſt idea of the elegance, ſimplicity, and brevity of theſe Welſh Sonnets, I have ſelected a few ſtanzas from the Engliſh poets, which poſſeſs that ſimilarity of ſtyle and beauty, except the harmony of *Cynghanedd*, or concatenated alliteration, which is peculiar to the Welſh poetry. See alſo page 54.

O thou by Nature taught,
To breath her genuine thought,
In numbers warmly pure, and ſweetly ſtrong:
Who firſt on mountains wild,
In fancy, loveliеſt child,
Thy babe, and pleaſure's, nurs'd the powers of ſong!
Collins's Ode to Simplicity.

By foreign hands her dying eyes were clos'd;
By foreign hands her dying limbs compos'd;
By foreign hands her humble grave adorn'd;
By ſtrangers honour'd, and by ſtrangers mourn'd! *Pope.*

O come ſoft ſweeteſt Sleep,
Thy balmy bleſſings give;
For death is life with thee,
Without thee death to live. *Anonymous.*

I'll ſing of Heroes,—and of Kings,
In mighty numbers,—mighty things;
Begin, my Muſe,—but lo the ſtrings,
To my great ſong—rebellious prove,
The ſtrings will ſound—of nought but love. *Cowley.*

The Roſe is fragrant, but it fades in time;
The Violet ſweet, but quickly paſt the prime;
White Lilies hang their heads, and ſoon decay;
And whiter Snow in minutes melts away. *Dryden.*

On worldly bleſſings.

The firſt of human gifts is Health,
The next on Beauty's pow'r attends;
The third, poſſeſſing well-earn'd Wealth,
The fourth is Youth, enjoy'd with Friends.

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OR, WELSH STANZAS, AND SONNETS.

Englyn I Gûſan Merch.

Sippias vêdd, gwiwvedd gyvion, gò vaſwedd,
Gwevuſau melyſion!
Duw *a vwriodd diverion,*
Mêl-gavod, hyd davod hon! *

* So ſweet a kiſs the golden Sun gives not,
To thoſe freſh morning drops upon the roſe;
Nor ſhines the ſilver Moon one half ſo bright,
Through the tranſparent boſom of the deep.

An *Englyn* upon a Woman's kiſs.

From lips delicious in their bloom
Rich mead I ſipp'd that breath'd perfume,
And kindling rapture drew!
For Heaven hath on my Fair-one's lip
(Which ev'n the bee might love to ſip,)
Diſtill'd Ambroſial Dew!

(or thus)

Rich mead I ſipp'd, my heart delighting,
From lips deliciouſly inviting;
Lips, that ſuch Honied ſweets diſtill,
I ne'er can kiſs, and ſip my fill!

ENGLYN upon the celebrated Greyhound of Prince *Llywelyn ab Iorwerth.*

Claddwyd Cilhart † *celvydd, ymlyniad*
Y'mlaenau Eivionydd;
Parod ginio i'w gynydd,
Parai'r dŷdd, yr heliai Hŷdd!

The remains of fam'd *Killhart* ſo faithfull and good,
The bounds of the Cantred conceal;
Whenever the doe, or the ſtag he purſued,
His maſter was ſure of a meal.

† There is a general tradition in North Wales, that a wolf had entered the houſe of prince Llywelyn. Soon after the prince returned home, and, going into the nurſery, he met his dog *Kill-hart*, all bloody, and wagging his tail at him; prince Llywelyn, on entering the room, found the cradle where his child lay overturned, and the floor flowing with blood; imagining that the greyhound had killed the child, he immediately drew his ſword and ſtabbed it; then, turning up the cradle, found under it the child alive, and the wolf dead. This ſo grieved the prince, that he erected a tomb over his faithful dog's grave: where afterwards the pariſh church was built, and goes by that name, *Bedd Cilhart*, or the grave of Killhart, in *Caernarvonſhire*. From this incident is derived a very common Welſh proverb: "*Yr wy 'n edivaru cymmaint a'r Gŵr a laddodd ei Vilgi*," i.e. "I repent as much as the man who ſlew his greyhound." Prince *Llywelyn ab Iorwerth* married *Joan*, a daughter of king John, by *Agatha*, daughter of Robert Ferrers, earl of Derby; and this dog was a preſent to the prince, from his father-in-law, about the year 1205.

Bronvraith bêr araith bererin, dcilgoed
A Duwiol-gerdd ddivlin;
Oer voreugwaith ar vrigin,
Cywir-ddoeth vŷdd cerdd o'th vîn!

Gwell mewn bêdd oeredd weryd—yw gorwedd
Nag aros mewn drygvyd;
Gwell angau pe i'm gollyngyd,
Gwell oes ver, na gwallus vŷd.

Lle bo cariad, brâd mewn bron, yn llechu,
Lloches yr annerchion,
Vo drîg lluſgiad llygad llon,
Llwybr y goel, lle bo'r galon.

The unſatiable kiſſer.

Mûn lân! moes gûſan, moes gant; moes ddwſin,
Moes ddau-ſaith bedwarcant:
Ddi-nacca moes ddau nawcant,
Dri wyth mîl, dyro o'th mant? ‡ *Davydd ab Gwilym.*

Englyn i Gûſan.

Cyſylltiad ſippiad ſwpper Gov ieſin
Gwevuſau'r melyſber;
Gwîn ſolas o gain ſeler,
Siwgrvan parch, cyſegrvin pêr. *John Humphreys.*

Dy guſan bychan di bechod, digriv,
Val deigryn o wirod;
Medruſaidd medri oſod,
Er mwŷn Duw, ar vy mîn dôd.

Ni châv, yr wy'n glâv o glwyvon, ſy oer,
Le'i ſiarad a'm Gwenvron;
Na gyrru ſerch, na gair sôn,
Na'm gwêl un o'm gelynion!

Tiriondeb d'wyneb a'm denodd, da elw,
Dy olwg a'm dallodd,
Y galon vâch, gûl iawn vôdd,
Dy degwch di a'i dygodd.

‡ He firſt ſolicits of the Fair, one ſweet kiſs, then a hundred and twelve; fourthly, five thouſand ſix hundred; fifthly, one thouſand eight hundred; and laſtly, twenty four thouſand. The ſum total of kiſſes demanded, is 31,513.

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Moes gusan i'm rhan er hwy, moes vîl,
Moes ddwy-vil, moes ddeu vwy,
Moes ugein-mîl, moes gan-mwy;
Moes yma, am o'oes im wwy.

Moes gusan am ei geisio, wen imi
Dan ammod eu rhivo,
Val hyn moes i'm vîl beno,
Aur grair, moes rivedi 'r grô.

Gorchestion hynodol Hugh Morys.

Clywais, nid gwag-lais, gwiw-gloch, y bereu
Bereidd iawn blygein-gloch;
Wawch o'i benglog chwiban gloch,
Mâb Idr, mawl claear mal clóch!

Un arall o gyngor.

Bydd vwyn wrth vwyn o'th vôdd,
Bydd anvwyn wrth anvwyn o'th anvodd;
Un anvwyn nid da'n unvodd,
Na rhy vwyn, ond mewn rhyw vôdd.

A riddle on a Bee-hive.

Twysog coronog cu rinwedd, cestog
Mewn castell yn gorwedd;
A mîl o weision meluswedd,
Gydd hwn i gadw hêdd.

Englyn i Vilgi Melyn.

Nôdyn, Ci melyn cymalau, gwiw-lwybr
Gelyn hŷdd brŷch-winau;
Nid cynt yw na gwynt yn gwau,
Nid yw'r gwynt gynt nag yntau.

Ffon gron, lon linon lâth,
Ddwys kwys liw eurlliw ir llath;
Bigog vachog vechan vách,
Yw yr ffon gron lon linon lâth.

I'r Gôg.

Y Gôg luosog liw asur—iaith gynnar
A'th ganiad mor eglur,
Boreu viwsig brau vesur;
Gelyn eiddig sarrug sûr.

Mae 'n dêg cêg Cogan,
Hoyw organ irgoed;
Da maesgoed o'i mwysgan,
A goreu 'i gwaith yw gwau 'r gân.

Four devout *Englynion*, by four different Bards, who flourished about A.D. 1390.

Duw 'mharch, Duw 'nghyvarch, Duw 'nghô,
Duw 'meddwl—Duw maddau 'ngham dybio;
Un Duw hŷth, rwy 'n dobeithio,
Ni'm cair heb Ddduw Ne' i'm cô! *Gruffydd Grug.*

Duw 'n Tâd, Duw 'n cennad, Duw 'n cynnydd,
Duw 'n gwbl—Duw 'n gobaith tragywydd!
Duw 'n lluniaeth, Duw 'n llawenydd;
Duw da weddiwn bôb ddŷd! *Dewydd ab Gwilym.*

Duw tyner, Duw Nêr, Duw Nêv,
Duw eurgledd—Duw Arglwydd gorucheV!
Duw, yw vy mywyd am dav,
Duw hŷth, ni's di-obeithiav! *Iolo Góch.*

Duw 'n pen, Duw 'n perchen, Duw 'n Pôr,
Duw dy nawdd—Duw dy nerth anhepcor:
Duw dod râs, Duw da dryfor,
Duw ddd Nêv, Duw didwn Iôr! *Watkin Clywedog.*

Ar ôl pôb man, llan a lle, a chworw,
A charu merchede';
'R ôl rhodio, treiglo pôb trê,
Têg edryeh tuag adre!

Goreu yn y Siroedd gowir iawn Seren,
Gynnwys vain ganol gynes vwyn geinwen;
Gariad wen ebrwydd goreu dan wybren,
Dâwnus i llewyrch daionus a llawen:
Eli gardd, Gwen *hardd, privardd ai praw,*
Hon o vawl hylaw vel Helen.

William Cynwal's prognostication upon the colour of the new Moon.

Gwilied bawb, bob gwlâd y b'och,
Y lloer lâs y llawr a wlŷch:
Llawer o'r gwynt yw'r lloer gôch;
Lloer wen ydyw 'r feren fŷch!

Arwyddion i'r Tywydd, o waith Davydd Nannor.

Creffwch wawr o vawr i vách,
Y Lloer lâs llawer a wlŷch;
Llid a gwynt yw 'r Lleuad gôch,
Un wenn y fŷ'n anian fêch.

Tri pheth, a bariaeth y bŷd, o'm gwirvodd,
Am gyrrodd mewn advyd,
Tannau e'i hodlau o hŷd,
Tevyrn, a Merched hevyd.

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The following *Englyn* is ſaid to have been an extempore compoſition of *Davydd ab Edmwnt*, at an *Eiſteddvod* for the chair:

Dŵ'r, Tân, Awyr, Sêr, Terra, a Maen,
A wnaeth mâb Marïa:
Angylion Nêv, plant Eva;
Gwyllt, Gwâr, Gwêllt, Gwŷdd, Nôs, a Dydd da!

Englyn i'r Eira.

Mae têw glôg hyd teiau 'r glyn,
Gwe'r awyr yn gorewi'r dyffryn;
Cnŵd barrug ar gnawd Berwyn,
Hulin mewn gwêad, halen gwyn. *H. Morys.*

Clywch hyn celu o chár,
Cuſanav o'm cuſenir;
Gwen *ara' liw gwawn oror,*
Gwn i'w lliw, ganu llawer.

Cael Telyn wiw ddŷn oedd iach, a phennill
A phennu cyvrinach;
A man o'r bŷd meinir bâch,
Wŷch a vŷdd a chyveddach.

Englyn, a Thelyn, a Thân; a Choden
Ag ychydig Arian;
Cwrw iachus, a Chûſan,
Y Vûn kwys, dyna vyw 'n lân. *D. G.*

Englyn i Wallt Merch.

Euraid ſad iawnblaid ſidanbleth, uwch ben
Gwych Baenes ireiddbleth;
Dŵys glirblaen a diſgleirbleth,
Gwawr ddinam yn ffflam ei phlêth. *D. E. 1758.*

To a pack of Hounds.

Clywais vawl argais vel organ,—beraidd
Y boreu 'r eis allan;
Pob mân-lais, pibau mwynlan,
Hyd y Coed, huaid a'i cân.—
Cydlais yw'r adlais erioed—yn c'weirio,
Carol pryvés vein-droed;
Llais mwyn glan-gais mewn glyn-goed,
Cainc bŷdd cwm, cân cywydd coed. *E. Morys.*

Melus-lais cu-adlais cŵn,—y boreu,
Sŷ' beraidd ar wyndwn;
A Chorn ſŷdd yn chwyrnu ſŵn
Yn ganiad,—awn ac unwn!

Siôn Tudur *yn gyrru cenadon at ei Gariad.*

Dŵ'r Clwyd *di arſwyd diweirſerch,—dy donn;*
Di 'dwaenoſt bôb llanerch:
Dwg arwydd, dwg ſadrwydd ſerch,
Dwg Ann wen *deugain annerch.*
Llwynog dau eiriog dîriaid—dos ymaith,
(Da ſiomi Vytheiaid)
Dwg arwydd iawn rhwydd mae 'n rhaid,
I'm gwawr Ann, *a'm gwîr enaid.*
Y Wennol wybrol obrŷ—hêd unwaith,
Di 'dwaenoſt hôll Gymru;
Hêd at Ann, *rhaid it hynny,*
Mae nyth it y'mhen ei thŷ.
Y Gwynt traws helynt tros hëolydd,—brŏn,
A bryniau a gelltydd;
Annerch Ann-wen, *ſeren ſydd,*
Gain ei phryd, gan ei Phrydydd.

Sion Tudur, o Wicwair yn Swydd Fflint, 'tŵr bonheddig, a'i Cânt, 1580.

Rhivedi Cymmydau Môn.

Menai, a Malldraeth, rai mwynion—Twr celyn,
Tîr caled Talebolion;
Llawen yw Cwmmwd Llivon;
Tindaetbwy; nid oes mwy 'm Môn.

Englyn i Tom, Clôch Eglwys Criſt yn Rhŷd-ychen.

A'i Tom yw 'r Glôch drom a glywch draw, 'n rhûo
Mae 'n rhywyr ymadaw;
A digllon wyr a 'u degllaw,
Cyn y nôs yn canu nâw. *Y. Parch. W. Wynn.*

A deſcription of a celebrated Oak-Tree, 180 feet in length, which grew at *Ganllwyd*, near Dolgelleu, in Meirionethſhire.

Derwen velen-wen vlaenwych, Gwmpaſſog
Gampuſol i'w hedrych;
Coeden rwyddwen ireiddwych,
Vawr rywiog wêdd, vrigog-wŷch.
Brenbinbren brith-len y berth-lwyd, Mêſbren
Dewis-braff i'th roddwyd;
Union tw' gwych pren têg vŷd,
Tri'gain-llath, tŵr y Ganllwyd.

Pennill on the ſame.

Brenbinbren y Ganllwyd,
Oedd dirion a dorwyd,
Mewn bariaeth ve 'i bwriwyd,
O'r aelwyd lle 'r oedd;
Ve dyvodd yn gâdpen
(Ni vifiodd un veſen)
Ar goedydd Glyn Eden,
Glân ydoedd.

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Craig y Deryn, near Towyn Meirionydd, is one of the moſt beautiful and ſtriking features of the rocky mountains of Wales; and is called *Craig y Deryn*, or the Rock of Birds, on account of the immenſe number of cormorants, rock-pigeons, crows, hawks, and other ſmaller birds, which inhabit and breed in that rock. The late Rev. Evan Evans has deſcribed it very elegantly, as well as the melody of its birds, in the following *Englynion*, about A. D. 1773.

1.

Brynn yr Aderyn ar diroedd, uchel
Iachav man dan 'Nevoedd;
*Caer * gynt yn y creigiau oedd,*
I vilwyr mewn rhŷveloedd.

2.

Maen' weithian yma 'n nythu, mân Adar
Mwyn ydynt yn canu;
Clywir lais y claiar lû,
Yn diddan gybydeddu.

3.

Mae 'r Vrân, a'r Aran ar Oror, y graig
Yn groyw yn eu tymmor;
Unan' yn y gân in' gôr,
Peraidd yw llais pôb pûror.

4.

Hedyddion mwynion uwch mynydd, ſeiniant
Yn gyſſonawl beunydd;
Wi! o'r ſain goelvain gelvydd,
Mwyn yw y dôn ym mîn dydd.

5.

Clywch ddethol ſiriol veſurau, mwyn ydynt
Mân Adar y Creigiau;
Eu hacan vrŷ a'u cân vrau,
Pencerdd nis gwyr eu pynciau.

6.

Mirvſig ſydd ddiddig i ddŷn, naturiol
Yw Cantorion Telyn;
Melyſach, rhwyddach er hyn,
Yw d'araith, Graig Aderyn!

Specimens of *Englynion* in Latin.

Englinici, ſeu Rythmi, Brittanico more concatenati.

Vellem a carne vili, qua premor.
Cum primis diſſolvi,
Cupio a te capi
Salvator amator mi. *Edm. Priſcus, Archidi. Meirion.*

Quò ego vado vides, jam dico
Me ducunt ad vermes;
Para te nam prout es
Fui heus audi ſodes. *D. Lloyd, de Hendlas.*

Palium non dedi puellæ (ut dicis),
Non decit amare;
Senex ego ſum ſane,
Tardus et rarus in rê.

Gardd lâs, gardd ddulas, gwyrdd ddeiliog; Glâſvrig
Eglwyſvron dra gwreiddiog;
Gwyrdd goed enw, gardd gadwyncg,
Gloyw îs y glynn, glâs ei glóg. *Diſgybl W. Penllyn.*

Englyn diſgwyliad am y Beirdd:

Daw Machno *heno 'i hunan*—*gydâ* Chain,
A Chynwal *berffeithlan;*
A Dwn *vel gŵr glerwr glân,*
A Phylip *oni ffaelian.* *Gruffydd Bodwrda.*

Englyn i ſaith weithred Trugaredd:

Dôd Vŵyd, a Dîod par Dŷ—*a Dillad,*
Diwalla 'r Carchardy;
Gwilia 'r Clâv yn y gwely,
I'r Marw par gael daear dy.

Englyn Diolchgarwch i Dduw:

Moliant gogoniant gwiw gynnydd—*i Dduw*
Am ei ddawn dragywydd;
Y vô roes, y vô a rŷdd,
Yn ddi boen i'n dda beunydd. *Rhiſiart Phylip.*

Yn Ffrainc *y mae gwîn yn ffraeth; yn* Llundain,
Mae llawnder cynnaliaeth;
Yn Holand *'menyn helaeth;*
Y' Nghymru, *Llymru a Llaeth* †. *Hugh Llwyd Cynvael.*

* Upon *Bryn y Penmaen*, cloſe by *Llanvihangel y Pennant*, in the hundred of *Yſtum-aner*, formerly ſtood *Caſtell Trêv Seri.*

† The origin of this Englyn is too curious to paſs over. *Hugh Llwyd Cynvael* was an excellent poet, and lived at *Cynvael*, in *Ardudwy*, Meirionethſhire, about the year 1620. When a young man, he made a ſtone-bench to put at his door; his ſiſter-in-law, (or wife's ſiſter) was the firſt that ſat on it. *Molly*, ſaid he, you have had the maidenhead of this bench, and you muſt pay me three kiſſes for it? The demand was ſatisfied. Some time after, his wife died, whereon he went to London; leaving his ſiſter-in-law, now married, and her huſband, in poſſeſſion of the houſe. He entered into the army of *Oliver Cromwell*, wherein he had a commiſſion; and was in the army of *General Monk*, at the reſtoration of *K. Charles II.* After having been from home a great many years, and grown old, he returned to his native country; and, going to his own houſe, in a fine ſummer's evening, he ſaw his ſiſter-in-law, her huſband, and children (all grown up), ſitting on the ſtone-bench, eating flummery and milk (Wallice *Llymru a llaeth*); he aſked them in Engliſh if they would lodge him that night? but none of them knew a word of Engliſh; they, however, conjecturing what he wanted, ſhewed him a bed, the beſt in the houſe, and aſked him to partake of their fare; which he did; and, being ſatisfied, he, in Welſh, recited the above *Englyn*. What, then you are a Welſhman, my good friend? exclaimed his ſiſter-in-law. Yes, ſaid he, I am; it is many years ſince I had three kiſſes from the lady who firſt ſat on this bench! This made him known, and all was joy. He then took out of his pocket a large purſe filled with gold, and gave it to his ſiſter-in-law; here, ſaid he, take this, as a reward for your hoſpitality to the old Engliſh ſtranger, who is now more than fourſcore years of age; he requires no more for it than a bed every night, and flummery and milk every day, whilſt he lives.

1. Let

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1. Let us now praiſe famous men, and our fathers that begat us.
2. The Lord hath wrought great glory by them, through his great power from the beginning.
3. Such as did bear rule in their kingdoms, men renowned for their power, giving counſel by their underſtanding, and declaring prophecies.
4. Leaders of the people by their counſels, and by their knowledge of learning, meet for the people, wiſe and eloquent in their inſtructions.
5. Such as found out muſical tunes, and recited verſes in writing:
7. All theſe were honoured in their generations, and were the glory of their times. *Eccleſiaſticus*, Chap. XLIV.

"For thee my tuneful accents will I raiſe,
"And treat of arts diſclos'd in ancient days;
"Once more unlock for thee the ſacred ſpring."

I HAVE ſelected ſome documents which tend farther to elucidate the occupation of the bards and muſicians, their privileges and maxims; which are extracted from the old Welſh laws *, from the Ancient Britiſh Triades of the iſland of Britain, and from all the principal Triades.

* The Druids were ſuppoſed to be the firſt framers of Laws in Britain. The firſt written laws are ſaid to be thoſe of *Dyvnwal Moelmud*, king of Britain, about 440 years before Chriſt (called the Moelmutian laws). After that, the laws of *Martia*, queen of Britain (or the Mercian law), which were afterwards tranſlated into Saxon by king Alfred. Then the laws of king *Howel*, about A. D. 910, which contain moſt of the former laws of Britain, and are tranſlated by Dr. Wotton, and Moſes Williams, and called *Cyvreithiau Howel Dda, ac Eraill*; the laws of king Howel the good, and others; or, *Leges Wallicae*. And from thoſe lawsmany of theſe Triades are extracted. See alſo *Origines Juridiciales, by Dugdale, p.* 54. And *Silas Taylor, on Gavel-kind.*

Tri anhepgor Brenhin ynt:
Ei Offeiriad wrth vendigo ei vwyd a chanu offeren:
A'i Yngnad llys wrth ddoſbarth petbau pedrus:
A'i Deulu wrth ci anghenau. *Leges Wallicae, p.* 310.

The three things indiſpenſible for the King:
His Chaplain to ſay grace at meat, and to chant prayers:
The Judge of the court to inveſtigate dubious things:
And his family ready to attend his neceſſities.

Tri Anhepgor Gwrda, (alias) *Breyr:*
Ei Delyn, A'i Vryccan, A'i Dawlbwrdd. *L. Wall p.* 301.

The three things indiſpenſible for a Gentleman, or a Baron.
His Harp, his Cloak, and his Cheſs-board.

Tri meib rhydd o gaeth:
Yſgolbaig, Bardd, A Gôv. *L. Wallicae, p.* 364.

Men became freemen of ſlaves when they were of the three following profeſſions:
A Scholar learned in the languages, a Bard, and a Smith.

Tair Celvyddyd ni ddyly mâb Taeog ei dyſgu heb gennad ei Arglwydd:
Yſgoleicdod, a Barddoniaeth, a Govaniaeth: Canys o dioddev yr Arglwydd hŷd pan rodder corun i'r Yſgolbaig, neu yn i el y Gôv yn ei evail, neu Vardd wrth ei gerdd, ni ellir eu caethiwo gwedy hynny. *L. Wallicae, p.* 307.

The three Arts which the ſon of a Tenant ought not to follow, without the conſent of his Lord.
Literature, Bardiſm, and a Smith's trade: for if a Lord ſuffered it until the ſcholar was polled, or until the Bard compoſed a Song, or until the Smith entered a Smithy, they could not be deprived of their freedom afterwards.

Tri wŷr Hûd a Lledrith Ynys Prydain:

Menyw mâb Teirgwaedd, Eiddilig Gòr, a Mâth mab Mathonwy. *Trioedd Ynys Prydain* 31.

The three men who were Magicians and Enchanters of the Iſle of Britain:
Menyw, the ſon of Teirgwaedd, Eiddilig Gòr, and Mâth, the ſon of Mathonwy.

Tri prîv Hûd Ynys Prydain:
Hûd Mâth mâb Mathonwy, a ddyſgodd i 'Wydion mâb Dôn; a Hûd Uthur Pendragon, a ddyſgodd i Venyw, mâb Teirgwaedd; a'r trydydd, Hûd Rhuddlwm Gawr, a ddyſgodd i Coll mâb Collvrewi. *Trioedd* 32.

The three chief Magicians of the Iſle of Britain:
The Magician of Mâth, the ſon of Mathonwy, who taught Gwydion, the ſon of Dôn; the Magician of Uthur Bendragon †, who taught Menyw, the ſon of Teirgwaedd; and the third was the Magician of Rhuddlwm Gawr ‡, who taught Coll, the ſon of Collvrewi §.

† This was Myrddin Emrys. ‡ Gwythelin Gòr, A. D. 460.

§ *Bleiddyd ab Rhûn*, or Bladud, the ſon of Rhûn, king of Britain, about *anno mundi* 3085, is ſaid to have been a famous magician; In ſome manuſcripts he is called *Bleddyn Cloyth* (Bleddyn the magician): *Leland* ſays, his great knowledge of natural philoſophy got him that name among the vulgar. He built *Caer-Badon*, or Bath, and is ſaid to be the founder of the hot-baths. *Stow* ſays, *Bleiddyd*, or Bladud, erected an univerſity at Stamford, which continued till St. *Auſtin's* time; and that he was the firſt who taught necromancy in Britain.—*Brut y Breninoedd, by Tyſſilio*; and *Lewis's Ancient Hiſtory of Britain, p.* 34. Camden calls him *Bleddyn Ddoeth*, or Bleiddyn the ſooth-ſayer; and ſays; *Pliny* aſſures us, that this *art magic* was in ſuch wonderful eſteem among the Britons, that even the *Perſians* ſeemed to have hence derived it. *Pliny, Lib. III. cap.* 1.

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Tri Prîv Ledrithiawg Ynys Prydain:
Coll, mab Collvrewi; Menyw, mab Teirgwaedd; a Drŷch, ei Cibddar. *Trioedd* 33.

The three chief Enchanters of the Iſle of Britain:
Coll, the ſon of Collvrewi; Menyw, ſon of Teirgwaedd; and Drych, the ſucceſſor of Cibddar.

Y Tri Sanctaidd linys Ynys Brydain:
Llinys o Joſeph o Arimathea;
A Llinys Cunedda Wledig;
A Llinys Brychan Brycheiniawg. *Trioedd* 42.

The three Holy Lineages of the Iſle of Britain:
The Lineage of Joſeph of Arimathea *;
The Lineage of Cunedda Wledig †;
And the Lineage of Brychan Brycheiniawg ‡.

Drwy Loegr bu dair gwelygordd,
O Saint Cymru 'n neuu 'r Nordd,
Ac ym Môn ac uwch Conwy,
O ryw y tair e voed dwy. L. G.

* Arrived in Britain, A. D. 63.
† Reigned about A. D. 350.
‡ Reigned about A. D. 440.

Tri Thlws Cenedl, ni ddylir eu rhannu eithr herwydd eu ffrwythau: Melin, Cored, a Pherllan §.
(Ar rhai hynny ni ddylir eu rhannu na' i cychwynnu, nanyn rhannu eu ffrwythau i'r nêb a'i dylyo.) Sev achos y gelwir yn dri Thlws Cenedl, wrth allel o bawb o'r genedl vôd ynghyd am danynt.

The three Family Beauties:
A Mill, a Wear, and an Orchard ||.
(Theſe things ought not to be ſeparated nor removed, becauſe their produce is to be divided amongſt thoſe who have an intereſt in them) The reaſon they are called the three Family Beauties, is, becauſe all of the tribe can participate in them.

§ *Gwerth cyvraith y ſydd ar bâb avallen o'r berllan.* *Leges Wallicae, p.* 416.

|| There is a lawful price on every apple-tree in an orchard.

Tri Anivail y ſydd cymmaint gwerth eu Troed a'i henaid:
March, Hebog, a Milgi. *L. Wallicae, p.* 302.

There are three Animals whoſe foot is as valuable as their body:
A Horſe, a Hawk, and a Greyhound.

Tri Arv cyvreithiol:
Cleddyv, a Gwayw, a Bŵa â deuddeg ſaeth. *L. Wall.*

The three lawful Weapons:
A Sword, a Spear, and a Bow with twelve arrows.

Tair Gwlêdd anrhydeddus Ynys Prydain:
Gwlêdd Caſwallon yn ôl gyrru Iwlcaſſar o'r Ynys hon;
Gwlêdd Emrys Wledig, ar ol Gorchvygu y Saeſon;
A Gwlêdd Arthur Vrenin, Tnghaer-Lleon ar Wyſg. *Trioedd.*

The three honourable Feaſts of the Iſle of Britain:
The Banquet given by King Caſwallon, after repelling Julius Cæſar from Britain ¶;
The Feaſt of Aurelius Ambroſius, after he had conquered the Saxons **;
And the Feaſt of King Arthur, after his conqueſts ††.

¶ *Caſwallon*, or Caſſibelan, in a pitched battle gave Cæſar a complete overthrow, in which Cæſar made a ſpeedy retreat, and embarked in his ſhattered fleet about midnight for the Continent, leaving all his baggage behind him *Lucan* ſays, "Territa quæſitis oſtendit terga Britannis;" i. e. He fought the Britons out, and then he fled. And *Propertius* ſays, "Te manet invictus Romano marte Britannus;" i. e. By Roman force unconquered yet. See an account of the Banquet in page 6, note 5.—*Harleian Library* N° 6067, pp. 7, 8, and 22. *Drych y Priv Oeſoedd. Dio Caſſius, cit a C.* p. xliii. And *Sammes Britannia*, p. 193.
Julius Cæſar was very fond of jewels, and all ſorts of curious toys, which he frequently gave to his favourite ladies. Pearls were then the great mode, and there was a fiſhery of them in Britain; partly on which account he was ſaid to have viſited this iſland. He made a preſent of one of them to his beloved *Servilia*, valued at no leſs than £.50,000. *Blackwell's Memoirs of the Court of Auguſtus*, Vol. III. p. 270.
** *Emrys Wledig*, or Aurelius Ambroſius, a warlike monarch over all Britain, about A. D. 487. After his conqueſt of Hengiſt, and other Saxon chiefs, he ſummoned all the nobility and clergy of Britain to Mount-Ambri, in Wiltſhire, to celebrate a grand feaſt of Pentecoſt, the ſolemnity whereof he continued the three following days. *Gildas* C. 26. *Tyſſilio's Hiſt. of Britiſh Kings*, B. 8. C. 12. *Bede*, L. 1. c. 16. And *Lewis's Hiſt. of Brit.* p. 169
†† *Arthur*, ſon of Uthur Pendragon, after he overcame the Saxons in 12 battles, was made chief ſovereign over all Britain and Ireland. He took Norway, and placed *Lot* on the throne; he then ſet ſail for Gaul, to aſſiſt his nephew *Howel* againſt *Frollo*, whom he ſlew in ſingle combat, and after that took the city of Paris. When Arthur returned to Britain, he inſtituted *The order of Knights of the Round Table*; and further, to celebrate his victories, he gave a magnificent Pentecoſt feaſt to all the nobles of Britain, and thoſe of other countries where he had conquered; which was held at *Caer-Lleon*, on the river Uſk, in Monmouthſhire, about the year 530. See more in page 37. *Brut y Breninoedd. Enderbie's Hiſtory of Wales*, p. 195. *Lewis's Hiſtory of Brit.* p. 186. And *Mundy's Chronicle.*

Tair prîv Llys Arthur:
Caer-lleon ar Wyſg, y Nghymru;
Celliwig, yn Nyvnaint, neu y Nghernyw;
A Phenrhyn Rhionedd, yn y Gogledd. *Trioedd* 57.

The three chief palaces of King Arthur:
Caerlleon, on the river Uſk, in Wales;
Celliwig, in Devonſhire, (or Cornwal);
And Penrhyn Rhionedd, in the North.

Tri Dŷn a gyvannedda llŷs:
Bardd Câw, Bard Tant, a Bardd Crŵth.

There are three privileged perſons who frequent palaces:
The Enſign Bard, the Bard of the String, or Harp, and the Bard of the Crwth.

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Tair Cerdd raddol y ſydd:
Prydydd, Telynwr, a Chrythor.
Tair unben gerdd y ſydd:
Pryd, Canu Telyn, a dywedyd Cyvarwyddyd.

Tri chyffredin bŷd:
Gwraig, a Chlawr-tawlbwrdd, a Thelyn.

Tri Chôv Beirdd Ynys Prydain:
Cóv Clyw, côv Cán, a chôv Coelbren.

Dêg tri Árbennig:
Dêg prenau Paradwys;
Dêg tant Telyn Dauydd Brophwyd;
A Dêg gair Deddv.
Tri pheth gweddus i ŵr eu bód yn ei Dŷ:
Ei Wraig yn ddiwair;
Ei Gluſtog yn ei gadair;
Ai Delyn yn gywair.
Tri pheth y ſydd ddawnus i Ddŷn:
Meddwl yn dda, a dywedyd yn ddá, a gweneuthur yn ddá.
Tri pheth a ddylai dŷn yſtyried:
O bá lê y daeth; yn mhá le y mae; ac i bá le yr â.

Tair bendith ni addnt ddŷn mewn newyn a noethni:
Bendith ei Beriglor; Bendith Cerddor o lîn Cerdd; a Bendith ei Arglwydd priodawr.

Tri pheth y ddylai pawb ddiolch am dano:
Gwahodd, Rhybydd, ac Annerch.
Tri chás-beth Doethion Rhuvain:
Milgi hwyr; a Bardd annigrif; a Gwraig hagr ddrŵg.

Tri Chadarn Bŷd:
Arglwydd, a Drŵd, a Diddym.
Tair Sail Doethineb:
Jeuenctid i ddyſgu; Côv i gadw'r addyſg; a Synhwyroedd i ddatgan y dŷſg.
Tri phrîv anhepgor Awen:
Llygad yn gweled anian; Calon yn teimlaw anian; a glewder à vaidd gydvyned ag anian.
Tair dyledſwyád Bardd:
Iawn ganu, iawn ddyſgu, ac iawn varnu.
Tair rhagorgamp ar Gerddawr:
Cyvlawn ddynodiant ar bób peth; cyvlwyr vanegiant; a chyvlwys ganiadaeth.
Tri dyledogrwydd Cerddawr:
Grymuſder athrylith; cyvlawnder dŷſg; a glendid ei gampau.

There are three Graduated Songſters, or Muſicians:
A Poet, a Harpiſt, and a Crwthiſt.
There are three Primaries of Song:
To compoſe Verſes, to perform on the Harp, and to recite Hiſtory.
The three univerſalities of the world:
A Wife, a Cheſs-board, and a Harp.
The three Memorials of the Bards of the Iſland of Britain.
Memorials of Tradition, memorials of Song, and memorials of Letters.
The three primary Triads of Tens:
The Ten Trees of Paradiſe, (or Eden);
The Ten Strings of David's Harp;
And the Ten Commandments.
Three things proper for a man to have in his houſe:
A virtuous Wife;
His cuſhion in his Chair;
And his Harp in Tune.
Three things commendable in a man:
To think well, to ſpeak well, and to act well.
Three things a man ought to conſider:
Whence he came; where he is; and where he is to go.
Three things that will ſecure a man from hunger and nakedneſs:
The bleſſing of his Paſtor; the bleſſing of a Bard, a true deſcendant of Song; and the bleſſing of his Lord proprietor.
Three things for which every one ought to be thankful.
Invitation, Warning, and Compliment.
The three hateful things of the wiſe men of Rome:
A ſlow Greyhound; a Bard without pleaſantry; and an ugly wicked Wife.
The three Mighties of the world:
A Lord, a valiant Hero, and a Nonentity, (or Vacuum).
The three foundations of wiſdom:
Youth to learn; Memory to retain inſtruction; and Abilities to illuſtrate it.
The three primary requiſites of Genius:
An Eye that can ſee Nature; a Heart that can feel Nature; and Boldneſs that dares follow it *.
The three duties of a Bard:
Juſt compoſition, juſt knowledge, and juſt criticiſm.
The three honours of a Muſician:
Strength of imagination; profundity of learning; and purity of morals.
The three excellences of a Minſtrel:
Profound diſcrimination of all things; complete illuſtration; and luminous compoſition.

* Poetic Triads, in a Diſſertation on Bardiſm, p. lxv. of the Preface, to the *Heroic Elegies of Llywarch Hén*, by Mr. W. Owen.

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Tri diben Cerdd:
Gwelláu'r deall; gwelláu'r galon;
a diddanu'r meddwl.

The three intentions of Song:
To improve the Underſtanding; to correct the Heart; and to ſoothe the Mind.

Tri pheth a bair caſſáu Cerddawr:
Cybyddiaeth, Dyvrllydrwydd, a goganu dynnion dá.

Three things that will cauſe a Muſician to be hated:
Covetouſneſs, Sottiſhneſs, and Slandering good men.

Y pethau hyn à ddyly Cerddor eu gochel:
Llynna, Putteinia, a Chlerwriaeth.

Theſe things a Muſician ought to refrain from:
Drinking, Fornication, and Strolling.

Tri anhepgor gûr-wrth-gerdd:
Llâw, a Throed, a Chluſt.

The three indiſpenſibles for an inſtrumental Muſician:
A Hand, a Foot, and an Ear.

Tair dwyſogaeth Serchog:
Digrivwch, Haelioni, a Syberwyd.

The three conductors to Love:
Mirth, Liberality, and Elegance.

Tair ymlidiad Serch:
Cowydd, Englyn, a Llatai.

The three procurers of Love:
A Poem, a Song, and a Confidant.

Tri llavarwch Serchog:
Hávddydd; Cóg; a Llatai.

The Lover's three incitements to Eloquence:
A Summer's day; the Cuckoo's note; and a Meſſenger with Love-gifts.

Tri chyvodiad ſerch:
Annerch, Caru, a Chuſan.

The three exciters to Love:
A Preſent, a Courtſhip, and a Kiſs.

Tri o wŷr y cyngan ſerch arnynt:
Gûr digriv diwladaidd; Gûr hael dewr;
a Gûr bonheddig têg.

The three perſons who ſhall proſper in Love:
A man that is merry, without ill manners; a Gallant liberal man; and a Handſome man, of noble birth.

Tri Bardd Caw y ſydd:
Prîv-vardd; Poſ-vardd; ac Arwydd-vardd.

There are three enſign Bards, or Bards of the bandage:
The primitive, or chief Bard; the lyric or modern Bard; and the heraldic Bard *.

* The primitive Bard, and heraldic Bard are extinct; the harp Bard, and Poetic Bard are thoſe that remain.

Tri rhyw gerddor y ſydd:
Clerwr; Teulûwr; a Phrydydd.

There are three ſorts of Songſters:
The provincial, circuit, or itinerant Songſter; the family Songſter; and the hiſtoric Poet.

Tri pheth à berthyn ar Glerwr:
Goganu; Gwarthruddio; ac Ymbil.

Three things belong to the circuit Songſter:
To lampoon; to put one to the bluſh; and to intreat.

Tri pheth à berthyn ar Deuluwr:
Haelioni; Digrivwch; a Derbyn dá heb ymbil.

Three things appertaining to a family Songſter:
To promote Liberality; Pleaſantry and Wit; and to receive Gifts becomingly.

Tri pheth à berthyn ar brydydd:
Clôdvori, Digrivbau, a Gwrthwynebu gogangerdd y Clerwr.

Three things requiſite for a Poet:
To celebrate, to delight, and to oppoſe the ſatire of the itinerant rhapſodiſts.

Tair prîv vesur prydyddiaeth: ſev,
Englyn; Cowydd; ac Awdyl.

The three principal kinds of Welſh Metres:
Unirythm or cloſe Metre; Parallel Metre; and the Ode, or Lyric. *See page 30.*

Tair Enaid Cerdd Davawd ſydd:
Synwyr; Meſur; a Chynghánedd.

The three Eſſences of vocal Song:
Senſe; Metre; and Conſonancy, or Alliteration.

Tri pheth à berthyn ar veſuro:
Ymddangos yn eglur; Cadw rheol Athrawon;
a bôd yn warrant i'r Diſgyblion.

Three things belonging to Compoſition:
Clearneſs of ſtyle; adherence to the rules of the Doctors of the Art; and to be a true ſtandard for the Diſciples.

Tri braint y ſydd i bennill o Gowydd:
Penceirddiaidd; Ddyſgyblaidd; ac iſelrádd, neu dinceirddiaidd.

There are three Gradations in poetical Compoſitions:
That of the head Bard, or Maſter; that of the Diſciple; and that of the loweſt order, or Poetaſter.

Tri pheth ſydd gymbwys i gynghorwr:
Gwyddyd; Dwyn ewyllys da; a Rhyddid ymadredd.

Three things proper for a Counſellor:
Learning; bearing good will; and fluency of ſpeech.

Llymma

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Llymma ddewis bethau Gŵr: nid amgen,	Theſe are the choice things of man:
Nai Vrenin yn gyviawn, a'i Arglwydd yn kâel;	His King juſt, his Lord generous;
A'i Varch yn vawr, a'i Vilgi yn vuan,	His Horſe vigorous, his Greyhound ſwift,
A'i Hebog yn chwannog; a'i Dîr yn dirion,	His Hawk full of deſire; his Land fertile,
A'i Ychain yn gryvion, a'i ddevaid yn rhywiog,	His Oxen ſtrong, his Sheep of a good breed,
A'i Vôch yn hirion: a'i Vwyd yn iachus,	His Swine long: his Victuals healthy,
A'i Ddiod yn vain, a'i Dân yn oleu,	His Drink pure, his Fire bright,
A'i Ddillad yn glŷdion, a'i Dŷ yn ddiddos,	His Clothes comfortable, his Houſe dry,
A'i Wely yn eſmwyth, a'i Wraig yn ddiwair;	His Bed eaſy, his Wife chaſte;
A'i Vorwyn yn lanwaith, a'i Wâs yn ddiwyd,	His Maid notable, his Servant induſtrious,
A'i Vâb yn gywir, a'i Gâr yn garedig,	His Son orderly, his Kinſman affectionate,
A'i Gymmydog yn ddidwyll; a'i Velin yn agos,	His Neighbour without deception; his Mill near,
A'i Eglwys ymbell; a'i Dâd yſprydawl yn gall,	His Church far off; his ſpiritual Father wiſe,
A'i Dduw *yn Drugarog.*	And his *God* merciful.———

Saith Gamp à ddylai vôd ar vŵr:	The Seven Excellences which a man ought to poſſeſs:
Bôd yn Athraw yn ei Dŷ;	To be an Inſtructor in his Houſe;
Bôd yn Oen yn ei Ystavell;	To be a Lamb in his Chamber;
Bôd yn Vardd ar ei Vwrdd;	To be a Bard at his Table;
Bôd yn Ddâ yn ei Eglwys;	To be Devout in his Church;
Bôd yn Ddoeth yn ei ddadl;	To be Wiſe in Debate;
Bôd yn Llêw yn y drîn;	To be a Lion in Battle;
Bôd yn Varch yn ei wely.	And Vigorous in his Bed.———

Y Saith brîv Addyſg; neu, Saith Vreiniol Gelvyddydau:	The Seven Liberal Sciences.
Geiriaduriaeth, neu Lythyreg.	Grammar.
Areithyddiaeth, neu Arawduriaeth.	Rhetoric.
Darbwylleg, neu Ddadlyddiaeth.	Logic.
Cerddoriaeth.	Muſic.
Rhivyddiaeth.	Arithmetic.
Meidroriaeth, neu Daear-veſuriaeth.	Geometry.
Sêryddiaeth.	Aſtronomy.———

OF THE POETS.

ACCORDING to the Welſh, the Metrical Bards were divided into three Claſſes; and the Subjects they treated of were as follows.

The *Clêrwŷr*, or Circuit Vocal Songſter*; and his Profeſſion comprehended the following particulars:

- To Satirize;
- To Ridicule, or Taunt;
- To Mimick, or Take off;
- To Sue for, or Intreat;
- To Lampoon;
- To Reproach.

"Two *Clêrwŷr* uſually ſtood before the company, one to give in rhyme the other's Extempore, to excite mirth and laughter with their witty quibbles."

* This ſatyrical poet generally touched upon, and corrected, in ſharp and invective verſe, the vices of men, and of the times; which is called *Ymſennu, Dychan*, or *Goganau*; i. e. Lampooning, and Cenſure. It is not only written, but is compoſed extempore, with wonderful quickneſs, both of memory and genius, by the gymnaſtic, or controverſial poets of this kind. This is alſo called, by the common people, *Canu Serthedd, a Brynti, a Maſwedd*; to ridicule reciprocally, to ſing colloquially, to mock, and to diſgrace; vulgarly termed, to ſing levities, or obſcenities.

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The *Teuluwr*, Family Songſter, or Bard of Domeſtic Eloquence §; whoſe profeſſion required the following branches: To dwell with, and to ſolace, his patron; that is, to divert and enliven the time by mirth and pleaſantry. To infuſe liberality, to receive gueſts, and to ſolicit, in a polite becoming manner.

§ The province of the Domeſtic Bard is wit; he expreſſes, in moſt facetious verſe, thoſe things in particular which excite laughter and delight beyond expectation, by ſome happy double *entendre*. It is commonly called *Canu Digriw-gerdd, a 'Theſtynniaw truy eirieu ammwys, ac ymddyvalu yn ddigriw gwers tra gwers*; that is, to compoſe ſongs of mirth, to pun with equivocal words, and to characteriſe in dialogues. The poets of this claſs compoſed as well extempore, as in writing. They alſo ſang love ſongs, or Amatory verſes, in every kind of metre, with delicacy and elegance, without giving offence; ſuch as honeſt arguments, tales of lovers, and married folks; and are called *Canu Cerdd o gariad, neu Gorddercb-gerdd*; that is, to ſing courteouſly, to ſing of love, or to wooe.

Prydydd, a Bardd; or a Poet, and Bard †; whoſe occupation was verſifying, &c. to which appertained the following branches; viz.

To Teach aright:
To Sing aright:
And to Judge properly of things.

His three Excellences were; To Satirize without ribaldry: To Commend a married woman without obſcenity: And to Addreſs a Clergyman ſuitable to his calling.

He was to commend a pleaſant diſpoſition of mind; to praiſe Liberality; and to celebrate the Science of Muſic, and the Art of Poetry.

To delight his hearers; to oppoſe the bitter invective of the *Clerwyr*; and to avoid ſatirizing any other perſon. To be obedient, liberal, chaſte, and to make himſelf perfectly beloved.

He was to avoid ſteadily the ſeven deadly ſins; which are, Extortion, Theft, Pride, Fornication, Gluttony, Indolence, and Envy; becauſe, theſe things deſtroy the Genius, Memory, and Imagination, of the Poet.

Metaphyſical, and that, either,

† *Prophetic*, conſiſting of verſes that foretel events, or ſoothſaying; and by thoſe who, conceiving in their minds divine impulſes, think they foreſee things that will happen, called *Prophwydoliaeth*, or *Darogan*. Such are the compoſitions of thoſe whom we call *Myrddin Wyllt, Myrddin Emrys, Taliesin*, chief of the Bards; *Rhobin Ddû, of Angleſey*; *Rhys*, the Bard, &c.

Theology was alſo recited in every ſort of verſe, whatever relates to God, and the knowledge of things divine. This is termed *Canu o Ddiuw a'i Saint, ac o Ddaioni, ac yn erbyn pechawd*; to ſing of God and his ſaints, in praiſe of good, and deteſtation of evil; as are the Poems of *John Cent, Cynddelw, Teilo, Taliesin*, &c.

Hiſtory was recited in all kinds of verſe; and comprized the actions, together with the praiſe, or cenſure, of noble perſons. Theſe poets are vulgarly called *Pos-veirdd*.

Heraldic, which deſcribes the pedigrees and genealogies of noblemen and gentlemen, together with the arms and bearings upon their dreſſes and ſtandards; what different actions they have themſelves performed, and the quarterings received from others; that the rewards of their merits, after the cuſtom of the ancients, which were heaped upon them as ornaments of praiſe and glory, or on account of their own valour, or that of their anceſtors, may be known and aſcribed to their reſpective owners. The poets that record this ſubject, and beſtow theſe rewards, are called *Arwydd-veirdd*, or Heraldic Bards; who ſhould be well ſkilled in the genealogies of kings, and in the hiſtories of the three primitive Bards of the iſland of Britain.

Elegiac, mournful, or Songs of Lamentation or Sorrow, in which the Welſh, at their funerals, lament the loſs of the deceaſed. This is commonly called *Cerdd Marwnad*, and *Cywydd, neu Awdl Marwnad, neu Alar-gerdd*. *Epitaphical*, is alſo placed on the monuments of the dead, to commemorate, or as an encomium on them; and that is called *Bedd-gerdd*, or epitaph.

Ethic, and *Gnomologic*, in which not a few moral precepts, or laws, are written by the Bards, in rhyming verſes.

Mathematical, in which many things relating to Geometry, Muſic, Arithmetic, Aſtronomy, and Aſtrology, are celebrated by the Welſh Poets and Bards.

Phyſiological, in which diſcourſes are made of nature, in Welſh poetry: not a few of our countrymen have handled theſe matters in their native tongue, which are commonly called *Cerdd anianawl*.

Georgical, in which many of our poets have treated of fiſhing, hunting, agriculture, together with the times and ſeaſons of country matters; and of Mechanical employments.——

Neither have there been wanting among the Welſh, ancient poets in the comic, tragic, buffoon, and medical, line; many of whoſe works are ſtill preſerved by our countrymen in ancient manuſcripts. They have alſo written innumerable works of Welſh poetry not to be deſpiſed, many of which ſtill remain among us.

By theſe things, it appears, that there were three branches of Vocal Song; which are, *Clerwriaeth*, the calling of an Itinerant Muſician. *Teuluwriaeth*, the calling of a Family Muſician, or Bard of Domeſtic manners. *Prydyddiaeth*, the calling of a Poetical Rhapſodiſt.

The three Edifying Songſters were, *Prydydd*, a Poet; *Bardd*, a Bard; *Haneſydd*, an Hiſtorian.

Three things are the effects of an edifying ſong: it cheriſhes the mind; increaſes the memory and affection; and ſuppreſſes evil thoughts.

There were three frivolous Songſters, *Pſeudo* Bards, or Minſtrels: *Clerwr*, the low Itinerant Minſtrel: *Bardd y Blawd*, the Meal Minſtrel: *Hûdawl*, the Juggler, or performer of Legerdemain.

And the conſequence of theſe trifling Songſters or Minſtrels were; their ſongs, being vulgar, and defective of ſenſe, tended to corrupt morals and increaſe ſin.—— Tranſlated from *Dr. J. D. Rhys's Welſh and Latin Grammar.*

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The Various Degrees of Bards and Muſicians *:

There are eight orders of Muſicians: *viz.*

- *Priv-vardd*; the Primitive, Inventive, or Chief Bard:
  Pos-vardd; the Diplomatic, or Modern Bard:
  Arwydd-vardd; the Enſign, or Heraldic Bard. Whoever would be a Heraldic Bard, ſhould be well verſed in the Hiſtories and Genealogies of Kings and Princes; and entirely acquainted with the excellences of our three Primary Bards; ſuch as, *Myrddyn Emrys*, *Myrddyn ab Morvryn*, and *Talieſin Pen Beirdd*; and in the ſcience of Heraldic Bardiſm, or perfect ſkill with reſpect to the enſigns, arms, families, and noble deeds, of the princes, and nobility of Wales.
- The four Graduated orders of Bards: *viz.*
  - *Prydydd, neu Bardd Caw, a bwnw o dri rhyw*; *ſev*, *Telynawr*; *Crythawr*; *Datceiniad*: That is, The Poet, or Inveſted Bard; of which there were 3 kinds: *viz.* the Harpiſt; the Crwthiſt; and the Singer.

And of the above, he that is called *Cadeirvardd*, or *Pencerdd*, (i. e. Chaired Bard, or Chief Bard,) is ſuch as wears on his breaſt the *Arlandlws*; which is in the form of a chair of gold, or ſilver; or a jewel of a Harp; (the reward of victory,) as a token of diſtinction of his being a graduated Teacher, or a Doctor of Muſic †.

- The four Inferior orders, Non-Graduates, or Minſtrels: *viz.*
  - The Piper;
  - The Juggler;
  - The Crowder that plays on the three-ſtringed Crowd;
  - And the Tabourer.——

And the Fee of each of theſe four Minſtrels was a penny, and they were to perform ſtanding.

* *Cambrobrytannicæ Cymraecæve Linguæ Inſtitutiones*, by *Dr. John Davydd Rhys*, pp. 146, 147, and 303.

† *Michael Drayton*, in Song the IVth of his *Poly-olbion*, elegantly and faithfully records the various perſonages concerned in the *Eiſteddvod*, or Congreſs of the Bards, where they contended for the prize:

'Mongſt whom, ſome *Bards* there were, that in their ſacred rage,
Recorded the Deſcents and Acts of every age.
Some with their nimbler Joints that Struck the warbling String;
In fingering ſome unſkill'd, but only us'd to Sing
Unto the other's Harp; of which you both might find
Great plenty, and of both excelling in their kind,
That at the '*Steddva* oft obtain'd a Victor's Praiſe;
Had won the *Silver Harp*, and worn *Apollo's* Bays:
Whoſe verſes they deduc'd from thoſe firſt golden times,
Of ſundry ſorts of Feet, and ſundry ſuits of Rhimes.
In *Englyn's* ſome there were, that on their Subject ſtrain;
Some makers that again affect the Loftier Vein,
Rehearſe their high conceits in *Cowydd's*; other-ſome
In *Awdel's* theirs expreſs, as matter haps to come;
So Varying ſtill their Moods, obſerving yet in all,
Their Quantities, their Reſts, their Ceaſures metrical:
For, to that Sacred Skill they moſt themſelves apply;
Addicted, from their Births, ſo much to *Poëſy*,
That, in the Mountains, thoſe, who ſcarce have ſeen a Book,
Moſt ſkilfully will make, as though from Art they took.

From the *Druids*, *Bards*, and *Ovyddion*, the above various Orders originated; which again were corrupted, particularly among the Engliſh, and branched into a variety of other profeſſions; ſuch as Minſtrels; Jeſters, or Fools; Magicians, Conjurers, Fortune-tellers, and Witches.——

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The following were the Fees, or Donations appointed by the *Statute of Prince Gruffydd ab Conan*, about A. D. 1100, to be given to all the Bards and Muſicians, according to their different degrees, by all his Subjects and Vaſſals who poſſeſſed an eſtate by inheritance of Five-pounds a year and upwards. In another MS. I find it was regulated, that only One ſhould go to a perſon whoſe domain was Ten-pounds a year, and Two to a Yeoman who had Twenty pounds a year; and, according to that proportion, to a perſon of a higher rank.

	Fees at each of the three great Feſtivals; viz. Chriſtmas, Eaſter, and Whitſuntide.	Fees at Royal Weddings.	Fees at common Weddings, Wakes, and *Cylch Clera*, or Clera Circuits, once in three years.	Fee for a Pedigree of a Bride and Bridegroom, at their Wedding.	Fees for a Poem.
Pencerdd, neu Vardd; Head Bard, Chief Bard, or Preſiding Bard of the diſtrict:	XL pence, and ſome gift extraordinary.	XL pence; and if appointed *Cyff Clér* his fee was doubled.	XXIV pence.	———	LXXXI pence, and if a Teacher, he was to have a garment, a weapon, a medal, or any other extra gift.
Diſgybl Penceirddiaidd; Primary Student, or a Candidate for the degree of a *Pencerdd*:	XL pence.	XL pence.	XII pence, his *Clera* fee.	———	LXXXI pence.
Diſgybl Diſgyblaidd; Secondary Student, or a Diſciple diſcipled:	XXIV pence; another MS. ſays 26 pence.	XXIV pence, or XXVI.	VIII pence.	———	XL pence for his *Cowydd*.
Diſgybl yſbâs Graddol; Probationary Student, or the loweſt claſs of Graduates:	XII peace.	XII pence.	VI pence.	———	———
Diſgybl yſbâs heb Râdd, or Under-Graduates:	VI pence.	VI pence.	No fixed ſalary, but the good will of the donor.——	———	———
Teuluwr; Family Bard, and Genealogiſt:	———	———	If he went with other Bards upon a muſical peregrination, he was entitled to a double fee; according to *Howel's Laws*.	II pence; but, if he knew the pedigree of only one of them, a penny, and the bounty of the gueſts.	———
Cyff Clér; the butt, or object of ridicule, being always choſen out of the moſt witty and ſatyrical Chief Bard:	———	LXXX pence, and the beſt doublet but one, of the Bridegroom.——			

Y Clérwyr, the Provincial, or Itinerant Bards, were to have a Penny* for every plough; that is, for every day's tilling that a layman did on his farm: and, where money could not be had, they were to recover by diſtreſs of goods.

Here follows a part of the *Statute of Prince Gruffydd ab Conan* †, by the conſent of the ſovereign of the kingdom, with full licence, namely, that there ſhould be privileges for the profeſſion of Vocal Song, and for Inſtrumental Muſic of the Harp, and of the *Crwth*, to enjoy *Five free acres*, which are called *Pump erw rydd Beirdd a Chantorion*. By *erw*, here is not meant an acre of land, &c. but the appropriated time wherein the Bards were to go about their *Clera*, or Muſical Circuit, and is called *erw-rydd*, becauſe they were at liberty of ſo doing within the limited time: viz. 1ſt, *erw-rydd*, from Chriſtmas-day to the Purification of the Virgin Mary; 2d, from Eaſter-day to Aſcenſion-day; 3d, from Whitſunday to *Sûl y Creiriau*, or the Sunday of Relicks; 4th, when a gentleman built a manſion-houſe, he was to give fees to all the Bards within his province, according to their degrees; but this building-fee was afterwards annihilated by conſent of the gentry; and another, at their annual Wake, conſtituted in its place; 5th, at Weddings, or the gift of a Virgin; and, if ſhe married a ſecond time, then the muſicians received no fee.

And of the three ſciences above-mentioned, namely, Vocal Song, Harp Muſic, and *Crwth* Muſic, there are three degrees in each; that is to ſay, Graduated, or higheſt order; the Diſcipline; and the loweſt, or Vagabond Minſtrelſy.———

* It will be neceſſary to obſerve, that the comparative value of a penny, in the year 1100, was equivalent to 9 pence or 10 pence now.

† It was incumbent on every teacher to have a copy of this regulation, containing the Laws of the Bards, to ſhew to his diſciples, when they came to receive his inſtruction in Lent, &c. Prince *Gruffydd ab Conan*, the law giver and reformer of the abuſes of the Bards, died A. D. 1137, (according to *Caradoc of Llancarvan's Hiſtory of Wales,*) after he had reigned above fifty years.—The above extracts of the *Statute of Prince Gruffydd ab Conan* are tranſlated from a parchment roll in the Aſhmolean Muſeum, Oxford; from a manuſcript in my collection; and from *Cambrobrytannicæ Cymraecæve Linguæ Inſtitutiones*, a very rare book, written by Dr. *John Davydd Rhys*, of *Llanvaethlu*, in *Angleſey*, printed in 1592, and page 295. He took his Doctor's degree at *Sienna*, but was educated at Oxford. He returned to his own country, where he practiſed with great ſucceſs. At the requeſt of Sir *Edward Stradling*, of *St. Donat's*, he compoſed this book. He tells us, he wrote the firſt part at Mr. *Morgan Meredydd's*, in *Radnorſhire*; the reſt at a place of his own in *Brecknockſhire*, as he ſays, at the age of ſeventy, and under the ſhade of a hawthorn grove. *Vide* his Preface, and *Pennant's* Tour in Wales.

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The following curious and conciſe memorandums of ſeveral of the Bards, and of what they have written, were tranſcribed from a manuſcript at Mr. *Evan 'Bowen* of *Pen yr Allt*, in the pariſh of Llanidloes, Montgomeryſhire, and now firſt tranſlated into Engliſh. The original appears to have been written by the celebrated Herald Bard, *Rhŷs Cain*, about A. D. 1570.

Richard Brocleton, one of the council for the Marches of Wales, wrote the Hiſtory of all Britain; ſearching the records in the Tower of London for what was loſt amongſt the Bards.

George Owen Harry, Lord of Kemeys, in Pembrokeſhire, (query, Kemeys, in Montgomeryſhire,) wrote a Hiſtory of Britain.

John Lewis, eſq. barriſter at law, wrote the Hiſtory of Great Britain, from the firſt inhabitants thereof, till the death of *Cadwalader*; and of the kings of Scotland to *Eugeneu*, or *Owen*, &c. which work was printed in a folio volume in A. D. 1729.

Ieuan Llwyd, ab Davydd, ab Siôn, eſq. wrote of all Britain.

Thomas Jones, of Tregaron, wrote of Great Britain.

John Mill, of Trê 'r Delyn, gent. wrote the Hiſtory of all Britain.

Thomas ab Llywelyn, ab Ithel, of Bôd-Vary, wrote the Hiſtory of all Britain.

John, ab William, ab John, gent. of the ſame county, wrote the Hiſtory of Britain ———

Of the county of Glamorgan:

Sir *Edward Manſel*, knight, wrote the Hiſtory of the Iſland of Britain, and other countries.

Sir *Edward Stradling*, knight, wrote the Hiſtory of Great Britain, &c. about 1560; and I received from him much information.

Rhŷs Ambeuryg, of Cottrel, gent. wrote concerning all Britain; his book is one of the faireſt and moſt intelligent works in Wales; and he communicated much to me.

Anthony Powel, of Tîr Iarll, gent. wrote of all Britain, and other places; he was a learned Poet, and a Chief Bard.

Hywel Swrdwal, Maſter of Arts, and chief of Song, wrote the Hiſtory of the Three Principalities of Wales, from Adam, to the firſt king, in a fair Latin volume; and from Adam to the time of king Edward the I.; alſo, he wrote a Welſh Chronicle, which is now with Owain Gwynedd, Chief Bard, and a teacher of his ſcience.

Lewis Morganwg, Chief Bard, wrote the Hiſtory of the Three Provinces of Wales, in a liberal manner. And *Meyryg Davydd*, and *Davydd Benwyn*, Bards, of Glamorgan, had his books, which were valuable and well written.

Howel Davydd ab Ieuan ab Rhys, M. A. a Poet, and chief Bard, wrote the Hiſtory of all Britain, in Latin; and of the Three Principalities of Wales, in Welſh; and his books were well written, and valuable.

Ieuan ab Hywel Swrdwal, A. M. wrote a fair book, in Welſh, of the Three Principalities of Wales, from the time of Cadwalader to that of king Henry the VI.; and he was a Primitive Bard of tranſcendent merit.———

Iolo Goch, A. M. and Chief Bard of North Wales, wrote of the Three Principalities of Wales. He was one of the moſt celebrated Bards, of the Primitive Order, that ever was known.

Guttyn Owen, Chief Bard, of Maelawr, wrote an account of the Three Principalities; and thoſe were very perfect, and the books fairly written.

Ieuan Brechva, of Deheubarth, in South Wales, wrote a well-authenticated Hiſtory of the Three Provinces; and his books I have ſeen with Hugh ab Davydd, of Kidwelly, gent. and I received in them, from that gentleman, a great deal of valuable information. May God bleſs him!

Davydd ab Edmund, who won the Bardic Chair of South Wales, in a Royal Congreſs of Bards, he (was of Hanmer,) wrote an account of the Three Principalities, as appears by his books.

Gutto 'r Glyn, Chief Bard, and one of the Bards of William Herbert, earl of Pembroke, wrote liberally of the Three Principalities; which was well approved.

Davydd, ab Howel, ab Howel ab Evan Vychan, Chief Bard, wrote of the Three Principalities; and his books are fair and valuable. (Probably this was *Prydydd Brycheiniog*, who flouriſhed about 1440.)

Hywel ab Sir Mathe, wrote a Hiſtory of all Britain, and his books are to be ſeen with me; they are fair, valuable, and intelligent.

Gruffydd Hiraethog, chief Bard, and deputy Herald at Arms; for all Wales under Garter; wrote a Hiſtory of all Britain, and other countries. And amongſt his diſciples were, *Simwnt Vychan*, chief Bard; *William Llyn*, chief Bard; *William Cynwal*, chief Bard; and *John Philip*, chief Bard, have his books, which are fair, and valuable.

John Brwynog, chief Bard, of the Iſle of Angleſey, wrote the Hiſtory of the Three Principalities; and his books are fair and perfect.

John Wyn, ab Griffri, of Montgomeryſhire, gent. wrote the Hiſtory of all Wales; and his books are, as far as they go, good authorities to all Wales; I have ſome of them that may be ſeen.

Robin Jachwr, or the Genealogiſt, of North Wales, about A. D. 1610, wrote of the Three Principalities of Wales; and he was a good recitative Poet, good vocal Songſter, and well verſed in Ancient Poetry.

Morys ab Dacyn, ab Rhys Trevor, of Bettws, in Cydewain, gent. wrote a Hiſtory of all Wales; and his books are in my poſſeſſion, to be ſeen at this day.

Rhys Cain.———*Cætera deſiderantur.*

There are ſeveral Welſh manuſcripts of *Benedd y Saint, ac Achau'r Saint Ynys Prydain*, or the noble deſcent and genealogies of the Saints of the Britiſh Iſle, who were the original founders of Churches, and religious houſes in Britain, which ſtill go by their names. There is alſo a Latin manuſcript of the Lives of the Welſh Saints, in the *Cotton Library*, marked *Veſpatian*, A. XIV. which is ſaid to be written by *Rythmarch*, archbiſhop of St. David's, the ſon of biſhop *Sulien*, about the year 1090. He was a man of the greateſt piety, wiſdom, and learning, that had flouriſhed a long time in Wales, excepting his father, under whoſe tutelage he was educated.———

Y Gréal, which implies a Miſcellany, or a Collection. St. Gregory, and others, call it *Sain Gréal*, or *St. Gréal*. This *Holy Collection of Legends*, was an Ancient Book of divers Anecdotes, or Stories, written in Welſh; which I have formerly ſeen, (ſays my author, Lewis Morris,) at *Hengwrt Library*, in *Meirionethſhire*, very fairly written on vellum, containing 560 pages in 4to. And there is another copy of the ſame book in Sir Roger Moſtyn's Library. *Vincentius*, in his *Specul. Hiſt.* mentions the ſame book of hiſtories, and ſays it was called *Gréal*, from a *Gallice* word, (Welſh, I ſuppoſe,) *Gradalis*, or *Gradale*, ſignifying a little diſh, where ſome choice morſel was put; and that it was not to be found in Latin, but common in *Gallice*. Dr. *Davies*, in his Dictionary, ſays, *Gréal* is a certain Hiſtorical Book, containing various Hiſtories; and that it was very difficult to be got, becauſe it was ſo ſcarce.—"On all the parchments of *Emrys*, room could not be found for all the information of this man; his reports were to us in *Iál*, like thoſe of the *Gréal*, &c." L. M. the Bard, ſays this to *Eliſſe ab Gr. ab Einion*, who was uncommonly verſed in hiſtory.—In Mr. *Edward Lhwyd's Archæologia Britannica*, p. 262, it is titled *Yſtoriae Saint Greal*; and in the Britiſh Triads, No. 61, it is called *Yſtoria y Gréal*. In an ancient table, once belonging to *Glaſtonbury*, this work is quoted: *Ac deinde ſecundum quod legitur in libro quo dicitur Graal.* Joſeph ab Arimathea, &c. *Uſher prima*, p. 16, Dublin edition. *Capgrave*, in the Life of Joſeph of Arimathea, quotes a book: *Qui ſanctum Gréal appellatur*, &c.———

Anian, biſhop of Bangor, about the year 1291, procured a commiſſion from Chancery, to enquire into the tenures of the biſhoprick; which ſurvey, called *The Biſhop's Extent-Book*, is ſtill in being. He alſo drew up, as I judge, by agreement of his clergy, (that ſeeming to have been part of the acts conſented to, and determined at his *eccleſiaſtical ſynod*, held at *Llanvair Garth Branan,*) a *Miſſal*, or *Pontifical*, for the ſervice of his church and dioceſs; which *Miſſal* I take to be one of thoſe diverſities or uſes in ſinging, heretofore obſerved and practiſed in our church, and taken notice of in the Preface, or Order, which follows the Acts of Uniformity, printed before our *Liturgy*, or Common Prayer Book. This *Miſſal* was loſt in the troubles in Wales, in the reign of *Henry* the IVth; and again in the time of the great Rebellion; afterwards it was happily recovered, and reſtored to the church, where it ſtill remains. This *Pontifical*, or *Liber Bangor*, is a folio of a moderate thickneſs, and contains 32 *offices*, and has abundance of Anthems, with muſical notes to them for ſinging.———

Sir William Gruffydd, of Penrhyn, knight, and chamberlain of North Wales, about the year 1523, whoſe generous care and induſtry were great, in preſerving the ancient records from periſhing, and collecting as many of them as he could retrieve from moth and corruption; and then cauſing thoſe ſcattered rolls and fragments, to be fairly written by one *Jenkyn Gwyn*, in two large volumes of parchments, for the information of poſterity. One whereof is that book kept always in the *Chamberlain's office*, called by the name of *The Extent of North Wales*; and the other he tranſmitted into the *Auditor's-office* at *London*, where it is preſerved to this day. Alſo, *Sir John Wynn* had formerly a copy of *The Extent of North Wales.*———*E. J.*

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The Names of ſome of the early Bards, Poets, &c. which were omitted in pp. 13, 14, 15, and 16.

	A.D.
Câw, a Bard who flouriſhed about the year mentioned by Cynddelw; *Cathlau clau Cerddau Caw:* (probably, this was the father of Aneurin; ſee a note in page 17.)	450.
Gwyddelyn, Gwyddyl Gòr, or Eiddilig Gòr, a noted Bard, and magician to Rhuddlwm Gawr, about the year — —	460.
Teilo, or Teilaw, a Bard, and biſhop of Landaff, *(Teilaw ab Enſych*, or *Ethlaig, mâb Hudwn dwn,)* about the year —	514.
Ugnach ab Mydno, of Caer Sëon, near Conway, a celebrated Bard, about —	540.
Yſcolan, a Bard, about —	570.
Gwrnerth, a Bard, about ——	610.
Aſſer, a famous writer, and biſhop of St. David's, in the year — —	905.
Melkin, or Maelgyn, wrote a book, "*De Arthurii Menſa Rotunda.*"——	
Gwgan Brydydd, a Bard, about —	1090.
Gruffydd ab Gwrgèneu, a Bard, —	1200.
Einion ab Madawg ab Rahawd —	1250.
Gwilym Ryvel, a Bard, — —	1260.
Elidyr Sais, a Poet, — —	1290.
Hywel Voel ab Griffri ab Pwyll gwyddel,	1300.
Caſnodyn Vardd, — —	1380.
Iorwerth Beli, a Bard ——	1380.
Llŷwelyn Ddû ab y Paſtard, a Poet,	1370.
Gruffydd Grŷg, a Poet, — —	1380.
Dr. Siôn y Cent, a Bard, —	1390.
Llywelyn Llogell, a Poet, —	1400.
Robert Leia, a Herald Bard, —	1460.
Davydd ab Edmund, a Poet, —	1460.
Rhŷs Nanmor, a Poet, near St. David's,	1460.
Davydd Nan'mor, a Poet, of Nanhwynan, in Meirionydd, —— —	1460.
Lewis Dwn, a Poet, — —	1460.
Tudur Penllyn, a Poet, ——	1460.
Ieuan ab Tudyr Penllyn, a Poet, —	1480.
Tudur Aled, a Poet, who lived at Garth-Geri, in Chwiban, near Llanſannan,	1490.
Llywelyn ab Gyttyn, a Poet, and *Crythwr* Davydd Llwyd ab Llywelyn ab Gruffydd.	1480.
Inco Brydydd, a Poet, ——	1480.
Meredydd ab Davydd Vychan, a Poet,	1490.
Davydd Gorlech, a Poet, ——	1500.
Evan Dyvi, a Meirionyddſhire Poet,	1500.
Rhŷs Brychan, a Poet, — —	1500.
Rhŷs Gele, y Prydydd Brîth. — —	
Richd. Davis, Bard, and Biſhop of St. Aſaph,	1560.
Tr. ab Gr. ab Hl. y Gadair, of An-gleſey,	1580.
Bedw Haveſp, a Poet, about —	1590.
Rhŷs Gôch, o Lyn Dyvrdwy, a Poet,	1540.
Evan Drwch y Daran, a Poet, —	1570.
Rhŷs Cain, a Herald-Bard, —	1580.
Davydd Benwyn, Prydydd o Vorganwg	1586.
Captain Wiliam Middleton, a Poet,	1590.
William Saliſbury, of Cae Dû, in Llanſannan, was very learned; he tranſlated the New Teſtament into Welſh; publiſhed an Engliſh and Welſh Dictionary, in the year 1547; and a Grammatical Introduction to the Britiſh or Welſh Tongue, in the year	1567.
Arthur Kelton, Hiſtorian, —	1548.
Dr. David Powel, of Rhiwabon, Hiſtorian,	1550.
Humfrey Llwyd, of Denbighſhire, D. M. and Welſh Hiſtorian, — —	1550.
Dr. John Dû, or Dee, of Nant-y-Groes, Radnorſhire, a famous Aſtrologer, —	1570.
Sir Jn. Price, of Llanvyllin, Britiſh Hiſtorian,	1573.
John Owen, of Plâs Dû, in Caernarvonſhire, the famous Epigrammatiſt, —	1600.
Robin Jachwr, a Herald Bard, —	1610.
James Howel, of Bryn-Llangammarch, near Brecknock, Hiſtoriographer, —	1620.
Lord Herbert, of Cherbury, in Montgomeryſhire, the famous knight-errant, and Hiſtorian,	1624.
Hugh Llwyd, of Cynvael, a Poet, of Meirionethſhire, about 1620. See p. 78.	
Robert Vaughan, Eſq. of Hengwrt, in Meirionethſhire, Antiquarian, and Hiſtorian,	1660.
Nicolas Lloyd, of Flintſhire, wrote *Dictionarium Hiſtoricum*, —— ——	1660.
John Gwilym, of Herefordſhire, a Herald, and *Rouge Croix purſuivant*; he publiſhed his celebrated work, entitled, "The Diſplay of Heraldry," in folio, about —	1610.
Myles Davies, of Tre 'r abbat, in Flintſhire, wrote *Athenæ Britannicæ*, or Critical Hiſtory of the Oxford and Cambridge Writers.	
Dr. John Davies, Canon of St. Aſaph, (was the ſon of a weaver at Llanverres, in Denbighſhire;) he was a famous linguiſt, and author of *Antiquæ Linguæ Britannicæ*, a Welſh and Latin, and Latin and Welſh, Dictionary; which he publiſhed in the year 1632. He aſſiſted alſo in tranſlating the Bible into Welſh, which was correctly publiſhed in the year —	1620.
Edmund Prŷs, of Trawſvynydd, or Tyddyn Du, Rector of Ffeſtiniog and Maentwrog, and Archdeacon of Meirionydd; was interred under the Communion-table at Maentwrog, in the year 1623. He was the moſt celebrated Bard of his time, and one of the tranſlators of the Bible into Welſh, and verſifier of the Pſalms.	

For the liſt of ſucceeding Bards, I refer my readers to the end of Dr. *Davies's Dictionary*; and to Mr. *Ed. Lhwyd's Archæologia*, p. 255.

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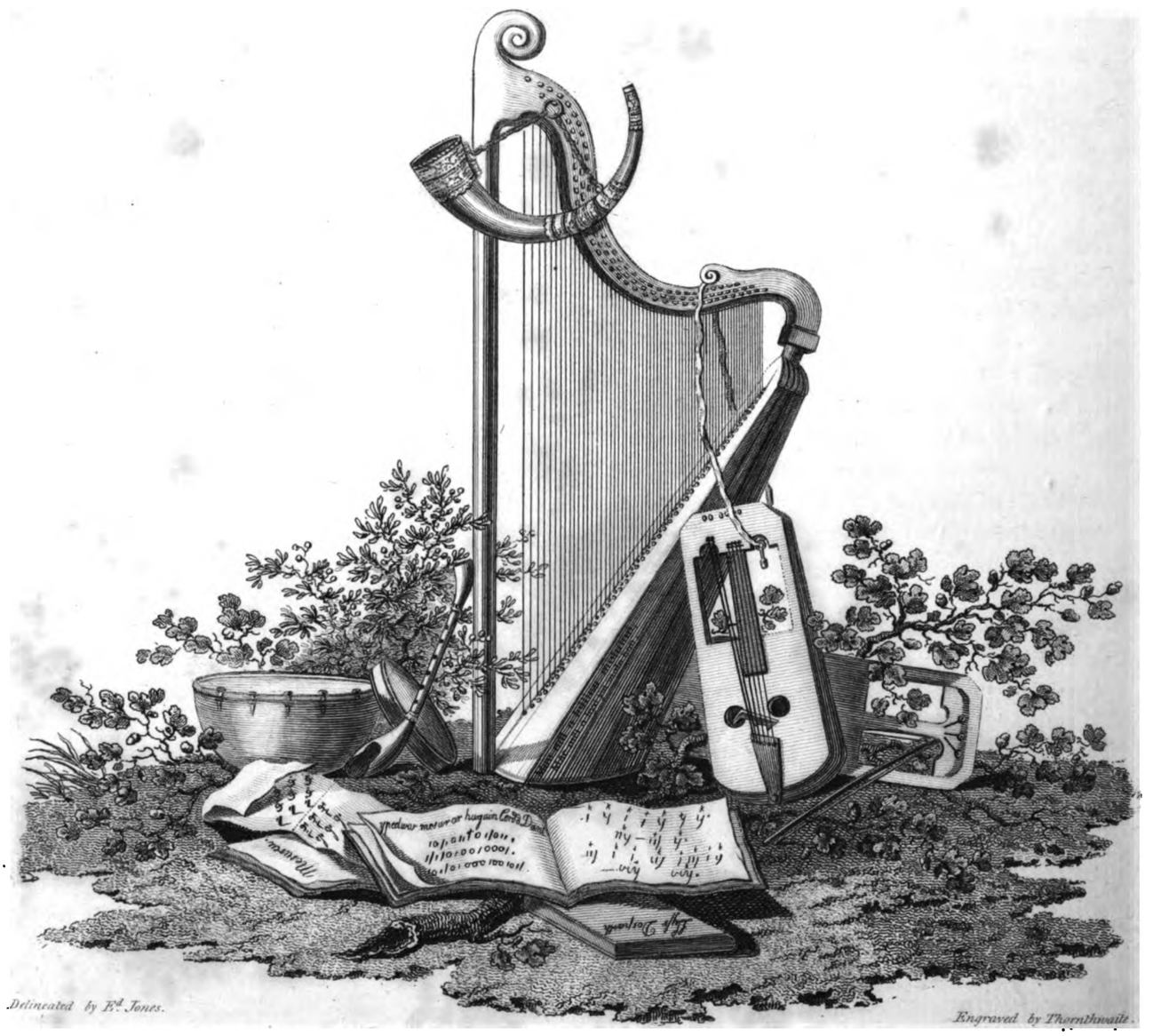
An Ariandlws, Jewel, or Prize of Honour; the subject of contest at a Congress of the Bards, which was worn by the chief Bard of the Harp, and afterwards worn on his breast as a badge of merit and superior dignity. The above delineation is the exact size of the original in the possession of W. Holland, of Manchester; and, as the Coronet which adorns it resembles that of a Prince of Wales, is supposed to have belonged formerly to a Royal Bard, or a supreme Bard of Wales, a native of the neighbourhood of Gwalior, in Caernarvonshire. This Medallion is made of silver, and gilt. It is engraved to the time of five hundred years old; and the translation of the motto upon it, is, Liberty, Firmness, and Friendship.

A Print of the Ariandlws, or Silver Jewel, which is in the possession of Sir Roger Mostyn, in Flintshire; and has been from time immemorial in the gift of his Ancestors, to bestow on the chief of the Faculty, whose emblem of Fame, which is crowned with Oak, is about six inches and a half long, and furnished with strings equal to the number of the Muses. It was gained at a public contest of the Bards, in the Reign of Queen Elizabeth, by Sion ab Rhys, Penceredd, principal Musician of the Harp, or Director of Music. — See more in pages 32. 33. 46. 47. 49. 58. and 85, of this work.



Delineated by Fd. Jones.

Engraved by Thornthwaite.

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the *Romans* ever had [illegible]

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Harp and th[illegible]

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XI. [illegible]

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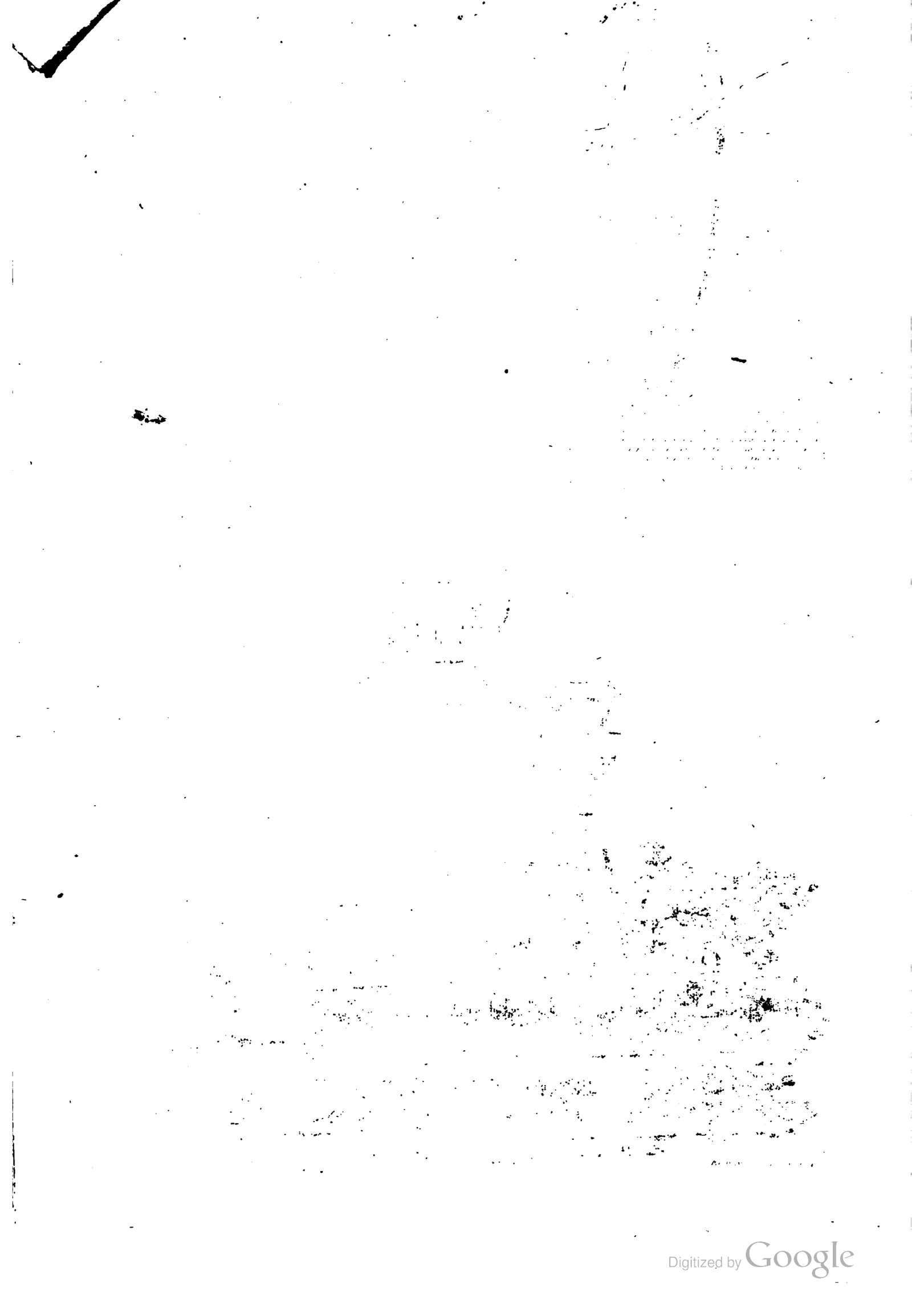

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The muſical inſtruments, anciently uſed in *Wales*, are as different from thoſe of other nations as their muſic and poetry [1].—Theſe inſtruments are five in number, the *Telyn*, or Harp; the *Crwth*; the *Pibgorn*, or Horn-pipe [2]; the *Tabwrdd*, Tabret, or Drum; and the *Corn-buelin*, Cornet, or Bugle-horn. Of theſe an accurate repreſentation is attempted in the oppoſite trophy.

The Harp, the principal of thoſe I have enumerated, which appears to be the moſt ancient, and indeed the queen of all muſical inſtruments, derives its origin from the remoteſt period. The *Seventy* [3], as well as *Joſephus* [4], have rendered *Kinnor* to be the ſame as the Harp: and we find, in ſacred hiſtory [5], that *Jubal*, the ſeventh from Adam, is ſtyled, *The Father of all ſuch as handle the Kinnor*, (or Harp,) *and the Hugab*, (or ancient Organ,) which were before the flood; and the origin of any invention cannot well be carried higher.

Job, who lived among the *Idumeans*, about 1520 years before Chriſt, does not only ſpeak of muſic and ſinging, but alſo gives us the names of the muſical inſtruments then in uſe [6]. *Ezekiel* [7] and *Iſaiah* [8] repreſent *Tyre* as a city wholly given up to muſic. The antiquity of muſic appears alſo from the hiſtory of *Jacob*; who, having ſtole away from his uncle *Laban* without acquainting him of his deſign, was purſued and overtaken by him on the mount of *Gilead*, where he upbraided him for what he had done, in this manner, *Wherefore didſt thou flee away ſo ſecretly, and ſteal away from me? and didſt not tell me, that I might have ſent thee away with mirth and with ſongs, with Tabret and with Harp* [9]?

It will be neceſſary to obſerve, that the muſical inſtruments of the *Greeks* and *Latins* came to them from the Hebrews. The *Greeks*, a vain-glorious boaſting-people, pretended that the greateſt part of their muſical inſtruments were the invention of their gods or their ancient poets. They ſeldom repreſented *Mercury*, *Apollo*, *Orpheus*, *Arion*, or *Pan*, without ſome muſical inſtrument in their hands: but this falſe pretenſion of theirs is ſufficiently contradicted by the Holy Scriptures themſelves. Religion, the gods, muſic, or poetry, owe not their origin to *Greece*, but are the growth of a far more diſtant ſoil [10]. The *Latins* are more ſincere and ingenuous; they acknowledge they received their muſical inſtruments from the Eaſt. *Juvenal* ſays,

Jam pridem Syrus in Tyberim defluxit Orontes,
Et linguam, et mores, et cum tibicine chordas
Obliquas, nec non gentilia tympana ſecum
Vexit [11].———

It is very extraordinary, that all authors who have treated on this ſubject, have not diſcerned that the *Harp* and the *Grecian Lyra* were two diſtinct inſtruments; and it is evident, that neither the *Greeks* nor the *Romans* ever had our Harp, nor is it to be found on their coins and ſculptures. Another proof may be educed from *Venantius Fortunatus*, (the biſhop of Poictiers, about A. D. 609,) who ſays, that both the *Harp* and the *Crwth* were inſtruments of the Barbarians, or Britons.

Romanuſque Lyrâ [12], *plaudat tibi*, Barbarus [13] Harpâ,
Græcus Achilliacâ, Crotta Britanna *canat*.

Venantius Fortunatus, *Lib.* 7, *Carm.* 8.

The

[2] See *Venantius Fortunatus*, lib. 7. carm. 8.

[1] The dances which are called hornpipes probably derive their name originally on account of their being played upon the Horn-pipe.

[3] Pſalms, XLIII. v. 4; XCII. v. 3; XXX. v. 2, 3; CXLIV. v. 9.

[4] *Joſephus's* Antiquities of the Jews, book VIII. chap. III. 8.

[5] *Geneſis*, *chapter* IV. *verſe* 21. And Eccleſiaſticus, chap. XLIV. v. 1, 5.

[6] They ſend forth their little ones like a flock, and their children dance. They take the timbrel and harp, and rejoice at the ſound of the organ *Job*, XXI. *verſe* 11, and 12.

[7] *Ezechiel*, *chap.* XXVI, verſe 13.

[8] Take an harp, go about the city, thou harlot that haſt been forgotten; make ſweet melody, ſing many ſongs, that thou mayeſt be remembered. *Iſaiah*, *chap.* XXIII. *verſe* 16.

[9] *Geneſis*, XXXI. *verſe* 27.

[10] *Eccleſiaſticus*, *chap.* 44; and in the account of *Seth*, and *Enos*, &c.

[11] *Juvenal*, *ſatyr* III.

[12] In *Horace's Hymn to Mercury*, *book* I. *ode the* 10*th*. The origin of the lyre is ſaid to be as follows:

" Thou God of Wit (from *Atlas* ſprung)
" Who by perſuaſive power of tongue,
" And graceful exerciſe, refin'd
" The ſavage race of human kind;
" Hail, winged meſſenger of *Jove*,
" And all th' immortal powers above,
" Sweet parent of the bending *lyre*,
" Thy praiſe ſhall all its ſounds inſpire, &c.———

" O *Mercury*, (ſince the ingenious *Amphion* moved rocks by his " voice, you being his tutor,) and thou, *my Teſtudo*, expert to " reſound with ſeven ſtrings, formerly neither vocal nor pleaſing, " *but* now agreeable to the tables of the wealthy, and the temples " *of the Gods*," &c —*Horace*, book III. ode 11.——

Mercury is called the parent of the lyre, becauſe, having found the ſhell of a tortoiſe, and fitted ſtrings to it, he firſt formed an idea of that kind of muſic. Hence *teſtudo* ſignified a *lyre*, by reaſon that it was originally made of the black or hollow ſhell of the *teſtudo aquatica*, or ſea-tortoiſe, which *Mercury* found on the banks of the Nile.

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The antiquity of poetry is another argument for that of muſic; as they are both ſuppoſed to be coeval with man. Nature furniſhes art with all her materials, and lays the foundations of all her improvements. As poetry and muſic were inſeparable among the ancients [1], who knew no poet that was not at the ſame time a muſician, and who called making verſe *ſinging*, and verſes *ſongs*. What has been ſaid of poetry may likewiſe be applied to muſic. There is a natural muſic which preceded and gave birth to the artificial: both tend to the ſame end, namely, to expreſs the ſentiments of the poet in ſuch ſounds and terms as have a correſpondence to what he feels within himſelf and would inſpire others with.

David, the ſecond King of Iſrael, was the greateſt maſter of the *Harp* of his time, as well as a poet; he compoſed a great number of the *pſalms*, or *hymns*, both for voices and inſtruments; which he inſtituted in the tabernacle of the Lord, to inſpire mens hearts, and to ſweeten their affections towards God [2]. (This accompliſhed prince, may truly be called a prieſt, prophet, and bard.) The prophet *Eliſha*, likewiſe, thought muſic neceſſary to excite him to a fit diſpoſition for receiving the impreſſion of the ſpirit of God; and ſaid, " *but now bring me a Minſtrel; and it came to paſs, when the* Minſtrel *played, that the hand of the Lord came upon him* [3].

We have every reaſon to believe that muſic was in a degree of perfection among the Hebrews towards the latter part of *David's* reign, and in the time of King *Solomon*, &c; and, we are informed that *Aſaph*, *Heman*, and *Jeduthun*, were the princes, or preſidents, of all the temple-muſic, in thoſe reigns. *Aſaph* had four ſons, *Jeduthun* ſix, and *Heman* fourteen. Theſe four and twenty *Levites*, ſons to the three grand preſidents of the muſic, were ſet over four and twenty bands, or companies of muſicians. Each of them had under him eleven officers of an inferior rank, who preſided over the other ſingers, and inſtructed them in their art. Theſe ſeveral companies ſeem to have been diſtinguiſhed from one another by the inſtruments on which they played [4], and by their places in the temple. Thoſe of the family of *Kohath* ſtood in the middle; thoſe of *Mirari*, on the left; and thoſe of *Gerſon*, on the right hand [5]. The ſons of *Jeduthun* played on the *Kinnor*, or Harp; the ſons of *Aſaph*, on the *Nebel*, or Pſaltery; and the ſons of *Heman* on the *Metſilothaim*, a kind of tinkling bells, or Cymbals. " The number of them, with their brethren that were

In ode 32, *Horace* invokes his *lyre*, and calls it *Barbiton*. " We " are *now* called upon. If, in idle amuſement in the ſhade with " you, we have played any thing that may live for this year and " many; come on, aſſiſt me with a lyric ode in Latin, my dear " *Barbiton*,—firſt tuned in *Greek* by the Leſbian citizen *Al-* " *cæus* *," &c.

* *Alcæus* was the contemporary, countryman, and friend, of *Sappho*. *Horace* ſays, in book II. Ode 13, that *Alcæus* played with a golden *plectrum*, (an inſtrument with which they ſtruck the ſtrings of the lyre.) Likewiſe, probably the inſtrument called *pectis*, or *pecten*, is ſo termed, from its being played with a ſtick, or a quill.

Virgil deſcribes *Dido's* feaſt to *Æneas*, *Lib.* I. *v.* 744, &c. In which, the ſame inſtrument is termed *Cithara*. " The long- " haired *Jopas* ſounded on the gilded *Cithara* what great *Atlas* " had taught; he ſang of the changing moon, and the courſe of " the ſun; the origin of mankind and other animals; the nature of " the elements, the heavenly conſtellations, and the cauſes which " operate the change of ſeaſons."—*Homer* calls the inſtrument, on which *Achilles* played, the *Phorminx*, which implies the ſame as Teſtudo. *Iliad*, book IX.——

The Greeks call the *Lyra*; *Kithara*; *Barbitos*; *Phorminx*; and *Chelys* †. The Romans have made uſe of the ſame terms, to which they have added *Teſtudo*; all of which imply a tortoiſe, a ſhell, or an inſtrument made of that form. (The back of the lute and the guitâr are frequently carved in that ſhape.) The *lyra* of *Mercury* had at firſt but three ſtrings; *Orpheus* is ſaid to have added a fourth; and *Pindar* mentions his lyre as having ſeven. It is evident, from *Maccabees*, that the *kinnor*, or *harp*, and the *cithára*, or guitâr, are not the ſame, ſince they are mentioned in the ſame place as two different inſtruments. I. *Maccabees* IV. v. 54; and XIII. v. 51.—Notwithſtanding all the accounts, given by the Greeks and Romans, it is not improbable but the *cithára*, or guitâr, is derived from the Cithern of the Hebrews; (which, according to *Merſennus*, is a kind of fiddle with ſix ſtrings). See alſo *Maccabees*, as before quoted.—*Galilie* uſes the term *lyre* for the lute, and other inſtruments of that claſs: but the true diſtinction between the viol and the violin ſpecies ariſes from the difference of ſize, and the number of their ſtrings, reſpectively, the viol, meaning that for concerts, of what ſize ſoever it be, having ſix ſtrings; and the violin, whether it be the treble, the tenor, the violoncello, or the baſs, having uniformly four. In ſhort, all the inſtruments of that genus are characterized by the appellation of the *Cithara*, whether a lute, a viol, a fiddle, or a kit.

The Engliſh make uſe of a ſimilar looſe and vulgar term, when they want to expreſs any muſical inſtrument which they do not well know the name, by the term *hordy gourdy*; which in fact is an old Engliſh inſtrument that conſiſts of a bladder upon a ſtick, with a ſtring or two ſtretched acroſs the bladder, which are faſtened to each end of the ſtick, and played upon with a bow.

The *rebeck* is a three-ſtringed fiddle. The *cithern* has ſix ſtrings: alſo, a *mandolin*, or a ſmall guitar played with a quill, is ſometimes called a *cittern*. The *lute* is eſteemed to be a very ancient inſtrument, as being mentioned in *Pſalm* lxxxi. &c. it originally had ſix ſtrings, but now has a much greater number. The *theorba*, or *arch-lute*, is ſometimes called *cithara bijuga*, from its having two necks, with a great number of ſtrings: the *Spaniſh lute*, and the *guitar*, are called *cithara Hiſpanica*. The *lute* is always ſtrung with gut, and played upon with the fingers. The *orpharian*, *bandore*, or *guitar*, are generally ſtrung with wire, and moſtly played with a quill. (*Salinas* aſſerts, that the inſtruments of the above claſs take the name of *lute*, from their *halieutic*, or boat-like, form.) The crwth; fiddle; viol d'amour; viol de gamba; the bariton; &c. are all played with a bow.——

[1] *Cæſar*, in his *Commentaries*, *book* IV. *chap.* 22, &c. calls the Britons, barbarians; and *Tacitus* the ſame.—" The appellation of *barbarians* was given by the *Greeks* to all the world but themſelves: the *Romans* gave it to all the world but the *Greeks*. T.". *A note from Mr. Beloe's tranſlation of Herodotus.*

[1] *Timagenes* ſays, that muſic was the moſt ancient of all ſtudies; *Lord Herbert*, of Cherbury, *on the Religion of the Gentiles*, page 204. *Plutarch*, *Libello de Muſicâ*.—Quintil. Lib I. or 10, 1.

[2] I. of *Chronicles*, *chap.* XXV. v. 6 and 7.—II. *Chronicles*, *chap.* XXIX. *chap.* V. v. 12.—Of the dreſſes of the Levites, &c. ſee Exodus, chap. XXVIII. chap. XXXIX. and *Iſaiah*, chap. III. I. *Chronicles*, *chap.* XXIII. v. 5. *chap.* XIII. v. 8.

[3] II. *Book of Kings*, chap. III. v. 15.

[4] I. *Chronicles*, XXV. 1, 3, 5, 6. II. *Chron.* chap. V. v. 12.

[5] I. *Chronicles* VI. 33, 34, 39.

† *Pliny* mentions a fifth called *Cithărus* or a folio. And another called *phorcus*.—Pliny, XXXII. and 11.

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inſtructed in the ſongs of the LORD, *even* all that were cunning, was two hundred, fourſcore, and eight [1]."— "Moreover, four thouſand praiſed the *Lord* with the inſtruments which I made, *(ſaid David,)* to praiſe *therewith* [2]."

Leſs perhaps is known concerning the muſical inſtruments of the ancient *Hebrews* than any other part of the holy ſcriptures. The writings of *Moſes*, the *Prophets*, and the *Chronicles*, mention eleven ſorts of muſical inſtruments: but, according to *Calmet's Critical Diſſertations*, they had ſixteen [3]. And, as the *Cymry*, Ancient Britons, or Welſh, are ſaid to be originally of the Tribe of *Gomer* [4], the eldeſt ſon of *Japheth*; therefore, their muſical inſtruments, probably, were thence derived.

The inſtrument, upon which *King David* performed, was the כנור *Kinnor*, or Harp [5]; which is likewiſe called the *Haſur*; that is, the tenth, or *ten-ſtringed inſtrument*: This is the inſtrument *David* played upon before *Saul* [6]. It was made of the wood of the *algum-tree* [7]; a ſpecies of fine *cedar*. It was the Harp that the *Babylonian* captives hung upon the willows, growing upon the banks of the *Euphrates* [8]. Alſo, the women played upon this inſtrument [9]. It was very common at *Tyre* [10]; and was chiefly deſigned for the eighth band of muſicians belonging to the *tabernacle* in the time of *David* [11]. This ancient *Kinnor*, which is ſo often mentioned in ſcripture, and called by *Daniel*, *Kitros* [12], was, according to all the fathers who have given us a deſcription of it, an inſtrument of a triangular form, whoſe ſtrings were ſtretched from the top to the bottom, and whoſe hollow part, whence the ſound proceeded, was at the bottom; they played upon it at the top, with the fingers [13]. The *Kinnor* [14] (or Harp) is rendered in the Septuagint, by *Kinnyra*, *Pſalterion*, and *Cythara* [15]. It was in uſe before the flood [16].——

The *Nable*, *Nebel*, or *Pſalterion*, was likewiſe a muſical inſtrument of very near the ſame ſhape with the Harp; only, it had twelve ſtrings [17]. And, *Ovid* tells us, they played upon it with both hands, as we do on our Harp [18]:

Diſce etiam duplici genialia Nablia palmâ
Plectere: conveniunt dulcibus illa modis.

Sopater, quoted in *Athenæus*, tells us [19]: the *Nable* of the ancients was a ſtringed inſtrument; and called *Sidonian*, becauſe the *Phœnicians* were ſuppoſed to be the inventors of it. The *ſeptuagint*, commonly tranſlate *Nebel* by *Pſalterion* [20], and that it was of the form of the letter *delta* [21] Δ; it was made uſe of in the pompous and ſolemn ceremonies of religion. The *Rabbins* ſay, that they never made uſe of leſs than two *Nables* in the temple, nor more than ſix [22]. The *Nable* and the *Haſur* would ſeem to be the ſame, were they not expreſsly diſtinguiſhed in Pſalm XCII. *upon the* Haſur, *and upon the* Nable; and by the diſtinct number of their ſtrings.——

The ancients ſpeak likewiſe of a ſtringed inſtrument called *Trigónos*, or triangular; which, by the reſemblance of its figure, appears to be the ſame with the Harp. *Juba* ſays it was invented by the Syrians [23], others give it the epithet of *Phrygian*, or *Perſian* [24]. *Diogenes*, the *tragedian*, quoted in *Athenæus*, ſays, that the *Bactrian* and *Phrygian* damſels worſhipped the goddeſs *Diana*, in ſhady groves, with the ſound of

[1] I. *Chronicles*, chap. XXV. v. 7.
[2] I. *Chronicles*, chap. XXIII. v. 5.
[3] *Calmet's Critical Diſſertations* on the Old and New Teſtament, done into Engliſh, with additional notes, by *Tindal*. Quarto, p. 71.
[4] *Geneſis*, chap. X.
[5] *Pſalms*, XLIII. v. 4; XCII. v. 3; XXX. v. 2, 3; CXLIV. v. 9. And *Joſephus's Antiquities of the Jews*, book VIII. chap. III. 8.
[6] I. *Samuel*, chap. XVI. v. 23.
[7] And the ſervants alſo of *Huram*, and the ſervants of *Solomon*, which brought gold from *ophir*, brought *algum trees*, and precious ſtones. And the king made, of the algum-trees, terraces to the houſe of the *Lord*, and to the king's palace, and *harps* and *pſalteries* for ſingers. And there were none ſuch ſeen before in the land of *Judah*.—II. *Chronicles*, chap. IX. v. 11 and 12.—I. *Kings*, chap. X. v. 12.—II. *Samuel*, chap. VI. v. 5.
[8] *Pſalm*, CXXXVII. 2.
[9] *Iſaiah*, XXIII. 16.—I. *Chronicles*, XV. 20.
[10] *Ezekiel*, XXVI. 13.—*Iſaiah*, as before cited.
[11] I. *Chronicles*, XV. 21. (*Pſalm* VI. and XLI.) Our Engliſh tranſlation of this place is thus: with harps on the *Sheminith* to excel; which, according to *Calmet*, ſhould be, with harps to preſide over the *Sheminith*, or eighth band of muſicians.
[12] *Daniel*, III. 5, 7, 10.
[13] *Calmet's Critical Diſſertation*.
[14] כנר Κίθαρα, Ψαλτήριον Κιννύρα.
[15] St. *Jerom*, who wrote about the year 400, ſays, the ΚΙΘΑΡΑ, (kithara, or cithara), is of the ſhape of the Greek letter *delta*, Δ, had 24 ſtrings, and was played upon with the fingers.
[16] *Geneſis*, chap. IV. v. 21.
[17] I. Kings, X. 12, and II. Chronicles, IX. 11. Pſalm, XCII. v. 3. *Joſephus's Antiquities of the Jews*, book VII. chap. XII. 3.
[18] *Ovid*, Lib. 3. de Arte.
[19] *Athenæus*, lib. 4, cap. 25, p. 175, and *Euſebius*, in Pſalm XXX.
[20] The *Pſaltery*, as handed down to us, is a flat inſtrument, or a kind of dulcimer of a triangular form. I have ſeen others of the upright ſort, which had ſtrings on both ſides of them, one of which was brought from Germany.
[21] *Caſſiodorus*, (and *St. Iſidorus*), *Præfat.* in Pſalm.
[22] *Calmet's* Critical Diſſertations by *Tindal*.
[23] *Athenæus*, l. 4. c. 23, p. 175.
[24] Vide eundem, l. 14. c. 19, p. 636.

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the *Pectis* and *Perſian Trigonos*. A Greek author, named *Joſeppos* [1], ſays, the Egyptian prieſts played upon it on their feſtival days. The *Trigon*, or a kind of triangular Harp, is repreſented, in *Voyage Pittoreſque de Naples* [2], from an ancient painting in the muſeum of the King of Naples [3].——

Having now inveſtigated the probable origin of the Harp amongſt the *Hebrews*, it will be neceſſary to endeavour to trace its ſource, uſe, and progreſs, among the *Ancient Britons*, or Welſh; and, what will greatly aſſiſt to elucidate this ſubject is, that the *Cymry*, or *Aboriginal Britons* [4], have retained their primitive cuſtoms more pure than any other *Celtic* tribe. "Every nation have their particular taſte, genius, temper, and fancy, indelible by any revolution of time, government, or education."

Cæſar ſays, that *Druidiſm* is ſuppoſed to have originated in Britain [5]. This religious order was a branch of the Bardic Syſtem; alſo, we are informed, by *Ammianus Marcellinus*, (and others,) that, *The* BARDS *ſang of the exploits of valiant heroes in ſweet Tunes adapted to the melting notes of the melodious Harp*. Therefore, the Harp was a Bardic inſtrument, and was played by them, from the earlieſt period, both at their ſacred ceremonies and at their other celebrations [6].

Diodorus Siculus, who wrote about 45 years before Chriſt, ſpeaking of the Britons, or *Celts*, ſays, "Among them they have poets, that ſing melodious ſongs, whom they call *Bards*; who, to their muſical inſtruments like unto Lyres, chant forth the praiſes of ſome and the cenſures of others. There are likewiſe among them philoſophers and divines, whom they call *Druids*, and are held in great veneration and eſteem. Prophets, likewiſe, they have, whom they highly honour, who foretel future events [7]."

Diodorus Siculus, out of *Hecateus*, deſcribes the *Hyperboreans*, (which are the Britons, according to *Carte's Hiſtory of England*, *Rowland's Mona Antiqua*, and others,) and ſays, "There is an iſland in the ocean over againſt *Gaul*, (as big as *Sicily*,) under the *Artic* Pole, where the *Hyperboreans* inhabit, ſo called becauſe they lie far north. That the ſoil there is very rich and fruitful; and the climate temperate, inſomuch as there are two crops in the year. They ſay that *Latona* was born there, and therefore that they worſhip *Apollo* above all other Gods; and, becauſe they are daily ſaying ſongs in praiſe of this god, and aſcribing to him the higheſt honours, they ſay that theſe inhabitants demean themſelves as if they were *Apollo's* Prieſts, who has there a ſtately grove and renowned temple of a round form, beautified with many rich gifts. That there is a city likewiſe conſecrated to this God [8], whoſe citizens are moſt of them harpers, who, playing on the Harp, chant ſacred hymns to *Apollo* in the temple, ſetting forth his glorious acts. The *Hyperboreans* uſe their own natural language: but, of long and ancient time, have had a ſpecial kindneſs for the *Grecians*; and more eſpecially for the *Athenians* and the *Delians*. And that ſome of the *Grecians* paſſed over to the *Hyperboreans*, and left behind them divers preſents, (or things dedicated to the Gods,) inſcribed with Greek characters; and that Abaris [9] formerly travelled thence into *Greece*, and renewed the ancient league of friendſhip with the *Delians* [10]." To theſe accounts are added, *ſchools of philoſophers*, which could be no other than thoſe of the *Druids*, *Bards*, and *Ovyddion* [11].

[1] *Joſeppes*, apud Thom. Galle, Not. ad Jamblic.

[2] Voyage Pittoreſque de Naples et de Sicile, par Mr. Saint Non; tom. 2d, p. 45; et p. 137.

[3] The Hebrew *Shaliſhim* is another ſort of inſtrument, which the *Seventy* have rendered by *Cymbala*, and St. *Jerom* by *Siſtra*. It is mentioned but once in all Scripture*, and that is in the deſcription of *David's* triumph after his victory over Goliah. The women came out to meet *Saul* and *David*, ſinging and dancing, with *tabrets* and with *Shaliſhim*. This term is derived from a *root* ſignifying *three*; and therefore ſome will have it to be an inſtrument of three ſtrings, others an inſtrument of a triangular form, which ſeems to be the moſt probable. Thoſe, who now play on the cymbal, were wont formerly to accompany it with the ſound of a triangular inſtrument, made of a rod of ſteel, on which were rings, that moved up and down the triangle, by means of an iron rod, which they had in their left hand, whilſt they held up the inſtrument in their right by a ring, to give it a free motion. It is not unlikely but that the ſcriptures, by the word *Shaliſhim*, mean this ancient inſtrument †.

* I. *Samuel*, XVIII. 6.

† *Calmet's* Collection of Critical Diſſertations on the Old and New Teſtament, with additional notes by *Tindal*, pp. 95, 98.—And *Pignorius de Servis*, p. 88.

[4] *Cæſar's Commentaries*, book V. chap. 10.

[5] *Cæſar's Commentaries*, book VI. chap. 13. But *Borlaſe's Antiquities of Cornwal* gives the fulleſt account of the Druids.

[6] See p. 3. and p. 27.—*Ammianus Marcellinus*, book XV. chap. 9, (who lived in 390).—*Carte's Hiſtory of England*, vol. I. p. 61 and p. 43.—*Athenæus*, lib. VI.—*Strabo*, lib. I. lib. IV.—*Diodorus Siculus*, lib. V. chap. 2; and lib. II. chap. 3.—*Lucan*, lib. I. 447.—And *Tacitus*, lib. IV. cap. 54; lib. XIV. 30, 31.—*Tyſſilio's Britiſh Hiſtory*—*Fabian's Chronicle*, p. 32, ed. 1533.—and *Lewis's Hiſtory of Britain*, chap. XXXV. lib. 67.

[7] *Diodorus*, the *Sicilian*, tranſlated by Booth, book V. chap. II. p. 189.

[8] *Lewis's Hiſtory of Britain*, p. 35, ſays there was a temple of *Apollo* in London.

[9] Abaris is ſaid to have taught Pythagoras the doctrine of tranſmigration of ſouls. *Carte's Hiſtory of Britain*, p. 61 to 69; and *Lewis's Ancient Hiſtory*, p. 7. See ſome account of *Abaris*, the Britiſh Philoſopher, or Druid, in p. 8 of this work.

[10] *Diodorus*, the *Sicilian*, tranſlated by Booth, book II. chap. III. and p. 77, &c.

[11] *Carte's Hiſtory of England*, vol. I. p. 61, 62, 63, 64, 65, and 67.—*Strabo*, lib. IV.—*Ammianus Marcellinus*, lib. XV, chap 9.—*Herodotus*, lib. IV.—*Pythagoras*, chap. XIX.—And *Rowland's Mona Antiqua*, p. 76.

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Blegywryd ab Seifyllt, King of Britain, about 160 years before Chriſt, is ſaid to have been a celebrated muſician, and performer on the Harp, &c. and therefore he was called the *God of Muſic* [1]. Likewiſe, the *ancient Welſh Laws* mention the Harp as one of the indiſpenſible accompliſhments for a gentleman [2]; and they enumerate three diſtinct Harps; thus;

Tair Telyn gyvreithiawl y ſydd:
1. *Telyn y Brenin*;
2. *Telyn Pencerdd*;
3. *A Thelyn Gwrda.*

Gwerth y ddwy gyntav: chweugaint a ddl bób un; a phedair ar bugaint ar eu Cyweirgorn. Telyn Gwrda, triugaint a ddl, a'i Chyweirgorn deuddeg ceiniawg. Leges Wallicae, pp. 415, 226, 267, and 307.

Three Harps are allowed by the Law:
1. The Harp of the King;
2. The Harp of a doctor of muſic;
3. And the Harp of a gentleman.

The two firſt were valued at 120 pence, each; and the Tuning key at 24 pence. The Harp of a gentleman (or baron) was valued at 60 pence; and its Tuning key 12 pence [3].——

Therefore, from all theſe various inſtances, we may fairly infer, that the aboriginal Britons had the Harp, prior to any other nation [4], except the Hebrews [5].——

In former times, a profeſſor of this favourite inſtrument, the Harp, had many privileges; his lands were free, and his perſon ſacred, by the law [6]. It was the office of the ancient Bard, to ſing to his Harp before, and after battle; the old ſong, called *Unbeniaeth Prydain*, or the Monarchal Song of Britain; which contained the exploits of the moſt worthy and diſtinguiſhed heroes, and to inſpire others to imitate their glorious example [7].

"But heed, ye Bards, that for the ſign of onſet
"Ye ſound the ancienteſt of all your rhymes,
"Whoſe birth tradition notes not, nor who fram'd
"Its lofty ſtrains [8]."——

The famous *Hallelujah* victory deſerves to be mentioned, which was gained by the Britons, under the conduct of *Germanus*, over the united forces of the Saxons and Picts, about A. D. 447, at *Gwyd-grug*, (or Mold,) in Flintſhire; where the place of battle is called to this day *Maes Garmon*, *i. e.* the field of German [9]. Likewiſe the church of *Llanarmon* is dedicated to St. German, and called after his name; and probably the image, which is ſtill to be ſeen in the church-wall, was intended to repreſent that ſaint.——

When *Colgrin* was beſieged in the city of York by king *Arthur*, in the fifth century, *Badulf* aſſumed the character of a Harper, and by that ſtratagem he gained admiſſion to deviſe with his brother [10]. King *Alfred* alſo made uſe of the ſame diſguiſe, and by that means he had an opportunity to reconnoitre the Daniſh camp, which was then in Somerſetſhire [11].——

In the beginning of the tenth century, *Anlaf*, king of the Iſles, invaded the north of England with a prodigious army of *Danes*; he was reſolved to explore the ſituation of the *Engliſh* camp, and the condition of their army, before he engaged; and, diſguiſing himſelf like a minſtrel, went into it as far as the king's tent, where he played upon his Harp with ſo much ſkill, that he was eaſily admitted. King *Athelſtan* was then at dinner with his chief officers, who were all agreeably entertained with the muſic; but, the repaſt being over, the muſician was diſmiſſed with an handſome reward; which diſdaining to carry off, he buried it in the ground. A ſoldier, who had formerly ſerved under him, obſerving this action, was confirmed by it in his ſuſpicion that the diſguiſed Harper was *Anlaf*, and gave notice of it to *Athelſtan*, who blamed the man for not diſcovering it ſooner, that he might have ſeized his enemy. However, in conſequence of the informa-

[1] See the 1ſt and 2nd page.—*Tyſſilio's Britiſh Hiſtory.*—*Fabian's Chron.* f. 37, ed. 1533.—And *Lewis's Hiſt. of Brit.* p. 67, and chap. XXXV.

[2] *Leges Wallicae*, publiſhed by Dr. Wotton, and Moſes Williams, p. 301.—And p. 56 and 79 of this book.—*Bede, lib.* IV. cap. 24.

[3] See pp. 10, 11, 12, 26, 27, and 28, &c. of this work. Likewiſe, the *Ancient Britiſh Triads*, in p. 79, 80, 81, 82, 83, 84, 85, and 86.

[4] "Over the *Celts* reigned *Bardus*, a man famous for his invention of verſes and muſic. And *Caius* ſays, "Quin et primos muſicos (teſte *Cæſare*.) Britannia peperit, quos Bardos olim dicebant, atque adhuc Cambri dicunt, a Bardo quodam Britannorum Rege, homine inventione carminum et muſices inclito, ut *Beroſus* memoriæ tradidit." *Lewis's Hiſtory of Britain*, p. 8. chap. VI.—See alſo p. 26, 27, and 59, of the Bards.

[5] *Geneſis*, chap. IV. verſe 21.

[6] See pp. 27, 28, and 79.—*Leges Wallicae*, p. 35, 68, 307, and 364.

[7] See p. 27 of this book, and *Leges Wallicae*, p. 36.—*Diodorus Siculus*, lib. V. chap. 2, ſays, "The *Celts*, in time of war, march, obſerving time and meaſure, and ſing the *Pæans*, when they are juſt ready to charge the enemy."

[8] *Maſon's Caractacus.*

[9] *Carte's Hiſtory of England*, vol. I. p. 182. *Gildas*, a Britiſh author, who wrote in the ſixth century, alludes to this victory as obtained by the bleſſings of God, without any human aſſiſtance. *Gildas Epiſt. n.* 17, 18.—*Uſher's Antiq. Brit.* pp. 179, 180.

[10] *Tyſſilio's Britiſh Hiſt.* Book IX. Chap. I.—And *Lewis's Hiſt.* p. 181.

[11] *Spelman's Life of Alfred*, p. 63.

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tion, *Athelſtan* prepared himſelf for the danger, and proved victorious the following day. This happened at *Weondune*, near Brunſbury, in Northumberland [1].——

Giraldus Cambrenſis, who wrote a deſcription of *Cambria*, about the year 1188, ſpeaks of the hoſpitality and liberality of the Welſh, in his time, as follows; "There is no beggar among theſe people; for their hoſpitality is common to every body: generoſity they prefer to every other virtue. Travellers, when they enter a houſe, deliver their arms to be laid by, and immediately are hoſpitably entertained, being offered water to waſh their feet, which is the manner of invitation with this nation. Their young men, therefore, who are devoted to arms, and hunting, roam from houſe to houſe, and make every place their home, unleſs they are called out to defend their country. Thoſe who come at early hours are entertained with the converſation of young Women, and with Tunes on the Harp, all along to the evening: for here every family hath its damſels, and Harps aſſigned for this purpoſe.

Every family too is here well ſkilled in all the knowledge of the Harp. In the evening, when ſtrangers have ceaſed coming, an entertainment is prepared, according to the number and dignity of the gueſts, and according to the abilities of the family; when the kitchen is not loaded with divers diſhes, and with incitements to appetite; nor is the houſe adorned with tables, and towels; theſe people ſtudy nature more than ornament. They lay before the gueſts large diſhes of herbs. The maſter and miſtreſs of the feaſt are carefully ſerving their gueſts, nor do they ever eat themſelves before the company have been ſatisfied; that, if there ſhould be deficiency, it may fall to their own ſhare [2]."

"*Ireland* makes uſe of only two inſtruments, namely, the Harp and the Drum. *Scotland* has three, namely, the Harp, the Drum, and the Crwth. And *Wales* has the Harp, the Pipes, and the Crwth. The Iriſh too make uſe of ſtrings of braſs oftener than thoſe made of hide or gut [3]."

Giraldus likewiſe gives a curious account of the effects of muſic, and ſays, "The ſweetneſs of muſic not only delights with its harmony, it has its advantages alſo. It not a little exhilarates dejected minds; it clears the clouded countenance, and removes ſuperciliouſneſs and auſterity. Harmony is a kind of food to the mind. Whatever be our purſuit, muſic aſſiſts application, and quickens genius. It gives courage to the brave, and aſſiſts the devotions of the pious. Hence it is, that the biſhops, abbots, and holy men, in Ireland are uſed to have the Harp about them, and piouſly amuſe themſelves with playing it; for which reaſon, the Harp of holy *Kejeinus* [4] is held in ſuch great eſtimation by the original inhabitants. Beſides, the warlike trumpet ſends forth a muſical conſonance, when its clangor gives the ſignal for the attack. Muſic has its effects on the vicious as well as the virtuous. The ſtory of *Alexander* is well known; ſo is likewiſe that of *David* driving the evil ſpirit from Saul. Muſic has a power to alter our very nature. Hence the Iriſh, the Spaniſh, and ſome other nations, amidſt their funeral wailings, bring forth muſical lamentations, either to increaſe, or diminiſh their grief. *Iſidor* hath ſaid, that without Muſic no inſtitution of diſcipline is perfect. The very world is ſaid to have been Harmoniouſly created [5]."——

Galileo [6], in his Dialogue on Ancient and Modern Muſic, written in the year 1582, has given a very intereſting paſſage reſpecting the Harp, which I ſhall inſert here literally tranſlated: "Among the ſtringed inſtruments now uſed in *Italy*, we have, in the firſt place, the Harp; which is in fact nothing but the ancient *Cithara*, with a great number of ſtrings, differing ſomewhat in form, but that chiefly owing to the taſte of the artiſts of thoſe times, the number of ſtrings, and their degree of tenſion; the extreme higheſt and loweſt compriſing upwards of three octaves. This very ancient inſtrument was brought to us from *Ireland*, (as *Dante* [7] has recorded,) where they are excellently made, and in great number; and the inhabitants of which iſland have practiſed on it for many and many centuries; its being alſo the particular badge of the kingdom, and, as ſuch, frequently painted and ſculptured on their public edifices and coins, the people alledging, as the cauſe of it, that they are deſcended from the Royal prophet David. The Harps uſed by them are much larger than ours, and they are uſually mounted with ſtrings of braſs, and ſome of ſteel, in the acute part, of the ſame kind as the Clavichord, (or a kind of Spinnet.) The performers upon them

[1] *Carte's Hiſtory of England*, vol. I. p. 322.—And *Malmeſbury*, Lib. II.

[2] *Cambriæ Deſcriptio*, chap. X.—For a farther account of the muſic of the Welſh, ſee p. 35 of this book—*Lyttelton's Hiſt. of Hen. II.* Book II. p. 68, 4to.— [3] *Giraldus's Topog.* of Ireland, chap. XI.

[4] Probably this was *St. Coemgen*, *Keivin*, or *Coemgenus*, who flouriſhed about the latter end of the fifth century; ſcholar of *St. Petrock* the Briton. Coemgenus founded the celebrated monaſtery of *Glenda'loch*, in the county of *Wicklow*.—*Lives of the Britiſh Saints*, vol. I. p. 336, 4to.—And *Hanmer's Chronicle*, p. 60, fol.

[5] *Giraldus Cambrenſis*, Chap. XII.

[6] *Vinc. Galileo's Dialogue on Ancient and Modern Muſic*, p. 143, &c. folio edition, printed at Florence in 1582, and after that in 1602. *Galileo* was an admirable performer on the Lute.

[7] *Dante* flouriſhed about the year 1300.

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are wont to let the nails of both their hands grow to a conſiderable length, trimming them with great care in the manner we ſee the quils on the jacks of the Spinnets. The number of ſtrings are 54, 56, and as far as 60; whereas we read, that among the Jews the *Cithara* or *Pſalterion* of the prophet, had only 10 ſtrings. The diſtribution of the ſtrings of one of theſe Harps, (which I obtained a few months ago, by means of a very obliging gentleman of Ireland,) I found, on careful examination, to be the ſame as that of the Harp with a double row of ſtrings, which was a few years ago introduced into Italy; although ſome (without a ſhadow of reaſon) aſſert, that they have lately invented it, endeavouring to perſuade the vulgar, that none but themſelves can play upon it or underſtand its temperament, which they hold in ſuch great eſtimation, that they have ungratefully denied it to many; in ſpite of whom, however, I will here deſcribe it, for the ſake of thoſe who may deſire it[1]: The 58 ſtrings, which are mounted on the Harp, contain four octaves, and one tone; not major or minor, as ſome have imagined, but of the meaſure which I have above ſaid to be contained in a key inſtrument. The loweſt ſtring, therefore, as well for a ſharp as for a flat, is double C; and the higheſt ſtring is D in *alt:* when they are to be tuned for B flat, the 16 lower ſtrings on the left ſide are to be diſtributed according to the nature of the common diatonic, and the 14 that are in the oppoſite row to theſe, that is, on the right ſide, (leaving apart the uniſon of D and A,) muſt give, as we may ſay, the cromatic kind, agreeable in its nature to the ſaid diatonic. The 15 that follow next, aſcending the ſcale, are to be tempered diatonically, according to the mode of the 16 lower ones, on the left ſide. The 13, that follow next above the firſt 16, are now to do the office of the lower ones on the right, as may be ſeen in the example[2]. If then you want to play in B natural, let the flats of each diatonic be altered, and tuned in one or the other of the cromatics, inſtead of the B flat; and let theſe be put in the place of thoſe in the diatonic, both on the right and the left. This mode of proceeding was ſo ordered by its author for the convenience and facility of the fingers of both hands, particularly in making diminutions, and lengthening ſounds. We find thus among the ſaid ſtrings: five times C, five D, four E, four F, four G, four A, four B flat, and four B natural. Four uniſon of D, four uniſon of A. Four ſharps of *c*, four ſharps of *f*, four ſharps of *g*, and the four flats of *e*; which in all make the number of 58 ſtrings. But there are wanting, for the perfection of the diverſity of harmony, the four ſharps of *d*, and the four flats of *a*; for which, in thoſe modes, or melodies, where theſe ſtrings occur, their uniſons, which are among the cromatic ſtrings, are accommodated to them; which uniſon produces a great facility in the diminutions, as appears manifeſtly in practice; which facility is the cauſe that they are generally diſtributed in the manner I have mentioned.

The *Harp* is ſo ſimilar to the *Epigonium* and the *Simicum*[3], that it may with reaſon be ſaid to be one of them; nor do I think he would be much miſtaken, who ſhould maintain, that the ſtrings were tuned in the ſame manner and proportion in the one as in the other inſtrument, ſeeing that theſe inſtruments were not introduced till after they began to play in conſonant parts; and what diſtribution is beſt adapted to this, has been fully explained.

[1] *Galileo* continues as follows: "And let all others of ſo bad a diſpoſition remember, that if thoſe men, diſtinguiſhed in divers noble profeſſions, had not, with ſo much labour of their own, and for the benefit of poſterity, left behind ſo many volumes concerning thoſe arts, they would now be perfectly ignorant of them, and the fame of thoſe would now be wholly obſcured. Whereas, by means of the excellence of their writings, they live for ever in our memory, and every one may thereby become very ſkilful, and at the ſame time (we may truly ſay) happy; if in fact happineſs in this world conſiſts in nothing but to know and underſtand the truth of things. Prompted by whoſe example, the noble and virtuous minds of our times readily take pains to learn the ſciences, for no other purpoſe but to facilitate and illuſtrate them by their writings, without ever refuſing, or concealing, any thing they know, to thoſe who do not know it, and wiſh to learn it. Thoſe ungrateful perſons do not perceive, that, the little they know, they have learnt from the one and the other; who, if they had been tenacious, or unwilling to impart theſe, muſt needs have been very unhappy."

[2] In the plate, or ſcale of the ſtrings of this Harp, deſcribed in *Galileo*, p. 144, it had 29 ſtrings in each of the two rows; that is, D at top, and DD at bottom, in the right-hand row; and C at top, and CC at bottom, in the left-hand row. It ſeems they were tuned in different keys, as occaſions required them; and part of one row and part of the other ſerved for the incidental flats and ſharps; the remainder were uniſons in both rows.

[3] "To tell you briefly what I think of the *Epigonium*, and the *Simicum*, I hold that the matter and form was a wooden frame, in both ſomewhat ſimilar to that of a Harp. However I ſubmit to the better judgement of thoſe who underſtand the matter better than I do. The *Epigonium* was invented by *Epigonius of Ambracia*, the head of a famous ſect, a little before, or after, *Socrates*, as we are told by *Porphirius*, in his notes upon the muſic of *Ptolemy*. Which *Epigonius* (as is aſſerted by *Julius Pollux)* was the firſt who uſed to ſtrike the ſtrings with the fingers, inſtead of the plectrum; which manner of touching the ſtrings, together with the number of them, argues that he played in conſonant parts; which manner was afterwards (as we learn from *Suetonius Tranquillus)* followed alſo by *Nero*; that author telling us, that *Nero*, having once appeared publicly in the theatre, in the midſt of ſeveral muſicians, firſt played a very pretty prelude with his fingers, and then began to ſing" *Galileo's Dialogue on Muſic*, p. 39.—As to the *Simicum*, ſome ſay it was invented by *Simicus*, and that it had 35 ſtrings; that is, 22 diatonic notes, beſide the uniſons, and perhaps cromatics. Probably it muſt have been invented prior to the *Epigonium*, which had 40 ſtrings; 20 of them are ſaid to have been diatonics, and the others were uniſons and cromatics.—*Graſſineau's Muſical Dictionary*, p. 149. And *Galileo*, pp. 39 and 40.

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Returning now to the invention and origin of modern inſtruments, I ſay, that (on account of the agreement of the name, of the form, and of the number, diſpoſition and matter of the ſtrings, although its profeſſors in Italy ſay, that they have invented it;) from the Harp, moſt probably the Harpſichord had its origin, which inſtrument is nothing but a horizontal Harp; and, from it, may be derived the key inſtruments of touch[1]."———

We have likewiſe another proof that the Italians had not the Harp; *Dionyſius* of *Halicarnaſſeus*, (a writer in the reign of *Auguſtus*,) ſpeaking of *Evander* and *Carmenta*, ſays, that, among other inventions, they introduced into Italy the uſe of the *Lyre*, the *Trigon*, and the *Lydian Pipes*, when, before, paſtoral Reeds formed the only muſical inſtruments[2].———

The moſt ancient Iriſh Harp now remaining is that which is ſaid to have belonged to *Brian Boiromh*, king of Ireland, who was ſlain in battle with the Danes at Clontarf, near Dublin, A. D. 1014. His ſon Donagh, having murdered his brother Teige, in the year 1023, and being depoſed by his nephew, retired to Rome, and carried with him the crown, Harp, and other regalia of his father, which he preſented to the Pope, in order to obtain abſolution. Adrian the IVth, ſurnamed Breakſpear, alledged this circumſtance as one of the principal titles he claimed to this kingdom, in his bull transferring it to Henry II. Theſe regalia were depoſited in the Vatican, till the Pope ſent the Harp to Henry VIII. with the title of *Defender of the Faith*; but kept the crown, which was of maſſive gold. Henry gave the Harp to the firſt earl of Clanricard, in whoſe family it remained till the beginning of this century; when it came by a lady of the De Burgh family into that of Mac Mahon, of Clenagh, in the county of Clare, after whoſe death it paſſed into the poſſeſſion of commiſſioner Mac Namara, of Limerick. In 1782 it was preſented to the right honourable William Conyngham, who depoſited it in Trinity College Library, Dublin; where it ſtill remains. This Harp had only one row of ſtrings, is 32 inches high, and of extraordinary good workmanſhip; the ſound-board is of oak, the pillar and comb, of red ſallow; the extremity of the uppermoſt bar, or comb, in part is capt with ſilver, extremely well wrought and chiſſeled. It contains a large cryſtal ſet in ſilver, and under it was another ſtone, now loſt. The buttons, or ornamental knobs, at the ſides of the bar, are of ſilver. On the front of the pillar are the arms, chaſed in ſilver, of the O'Brien family; i. e. the bloody hand, ſupported by lions. On the ſides of the pillar, within two circles, are two Iriſh wolf-dogs carved in the wood. The ſtring-holes of the ſound-board are neatly ornamented with eſcutcheons of braſs, carved and gilt; the ſounding-holes have been ornamented, probably with ſilver, as they have been the object of theft. This Harp has 28 ſtring-ſcrews, and the ſame number of ſtring-holes to anſwer them, conſequently there were 28 ſtrings[3]. The bottom, where it reſts upon, is a little broken, and the wood very rotten. The whole bears evidence of an expert artiſt[4].———

[1] *Galileo*, p. 143, &c. *Kircher* likewiſe imagines that the Harp firſt furniſhed the idea of a Harpſichord.

[2] *Dionyſius*, Lib. I. p. 26, edit. 1586.—*Dion. Hal.* Lib. II.—*Carmenta* was a propheteſs, and mother of *Evanaer*: ſhe left Arcadia, and came into Italy, with her ſon, about A. M. 2760.

Polybius, Lib. IV. ſpeaks at large concerning the delight of the *Arcadians* in Muſic: for he ſays, "That ſcience is uſeful to all men, but even neceſſary to the Arcadians, who are accuſtomed to great hardſhips. For, as their country is rough, their ſeaſons inclement, and their paſtoral way of life hard, they have this only way of rendering nature mild and tractable; therefore they train up their children, from their very infancy, till they are 30 years of age, in ſinging hymns in honour of Gods and Heroes. It is no diſgrace among them to be unacquainted with other ſciences, but to be ignorant of Muſic is a great reproach. From theſe manners of the Arcadians aroſe the fiction of the Poets, that *Pan*, the god of the Arcadians, invented the pipe, and was in love with the nymph Echo. For, Arcadia, being mountainous and full of woods, abounds with echoes; whence not only the inhabitants of that country, but alſo the mountains, woods, and trees, are ſaid to ſing." See the VIIIth Eclogue of *Virgil*, and the Xth, 25.

We learn from *Iamblichus*, that the ſound of the ſmith's hammers taught *Pythagoras* to invent the *Monochord*, an inſtrument for meaſuring the quantities and proportions of ſounds geometrically. This philoſopher, obſerving that the diverſity of ſound was owing to the ſize of the hammers, ſuſpended four equal ſtrings, ſuſtaining weights of twelve, nine, eight, and ſix pounds; then, ſtriking alternately the ſtrings which ſuſtained the twelve and ſix pounds, he found that the *diapaſon* or octave was formed by the proportion of two to one. The twelve and eight pound weights taught him, that the *diapente*, or fifth, was in the proportion of three to two; and the twelve and nine pounds, that the *diateſſaron*, or fourth, was as four to three. I muſt refer the curious reader, for farther ſatisfaction, to the twenty-ſixth chapter of *Iamblichus*, *de Vita Pithagorae*.———

[3] The Harp of Mr. Jonathan Hehir, of Limerick, which was made by John Kelly, in the year 1726, contains thirty-three ſtrings, is five-feet high, and ſeems to be made of red ſallow. It does not appear that the Iriſh Harp had any more than one row of ſtrings, until Robert Nugent, a Jeſuit, introduced the Harp with a double row of ſtrings, in the 15th century. *Grat. Lucius*, p. 37. Though it is more probable that the Iriſh had it from the Welſh; becauſe, the Bard, *Davydd Benwyn*, who flouriſhed about the year 1589, mentions his Harp having 29 ſtrings, or more; which probably were in two rows.—And *Merſenne's Treatiſe on Muſic*, publiſhed in the year 1632, deſcribes a Harp with three rows of ſtrings; and I never heard of any country's having a triple Harp but the Welſh.

[4] *Collectanea de rebus Hibernicis*, Number 13. *Encyclopædia Britannica*; printed at Edinburgh, 4to. Vol. VIII. Part I.

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How the Harp originally came to be the armorial enſign of Ireland is a matter which has often been a ſubject of inveſtigation among the curious. According to Tindal's Hiſtory [1], all the ancient pennies that have the head in a triangle were Iriſh coins, which triangle is ſuppoſed to repreſent the Iriſh Harp. Others think the triangle alludes to the Trinity. King *John*, and his two next ſucceſſors, were the earlieſt monarchs who uſed the triangle conſtantly on their money [2]. From this triangle, perhaps, proceeded the arms of Ireland. There is a groat of king Henry the VIIIth, which has on one ſide of it the arms of England, on the reverſe a Harp crowned, and *Franc. Dominus Hiber.* which is the firſt time that the Harp appears diſtinctly repreſented on the coins. It was ſtruck about the year 1530 [3].

According to a paper which was delivered to the Royal Iriſh Academy, Dublin, the following account is given of the arms of Leinſter [4]: "In the *ſuite* of the firſt Mileſian princes were a celebrated Bard and a Harper, both in great favour; on the partition of the country, *Heber* wanted to retain both; this was oppoſed by his brother *Heremon*, equal in power: to avoid diſputes the choice was to be determined by lot, which fell to *Heber*, who choſe the muſician; and, as this conteſt happened in *Leinſter*, to commemorate the event, as well as their love of muſic, the Harp was aſſumed as the provincial arms." See farther in the preceding page.

There is a coin which ſeems to have relation to Ireland, where a crowned king is, or David playing on the Harp, over which is the crown of England and *Floreat Rex*; on the reverſe, a mitred Biſhop (or *St. Patrick*, the Briton, who reformed the Iriſh [5],) holding a double croſs, and ſtanding between a church and a ſerpent, which he ſeems to drive away. There is another of *St. Patrick* preaching to the people, with a trefoil in his right-hand [6].

It appears by *Sir William Segar's* MSS. in the Heralds Office, London [7], that he was preſent when it was debated before the privy-council, and the commiſſioners for executing the office of earl-marſhal, on the acceſſion of James the Firſt to the throne of England, what would be the proper mode of quartering the Royal arms; and, it being determined that the Harp for Ireland ſhould be in the third quarter; Henry Howard, earl of Northampton, one of the council, who (as *Segar* ſays) ſhewed no affection to ſuffering the ſame, roſe up, and ſaid, "that the beſt reaſon he could obſerve for the bearing was, that it reſembled the country, in being ſuch an inſtrument, that it required more coſt to keep it in tune than it was worth."

Stanihurſt's Hiſtory of Ireland [8] relates, "that, whilſt the Iriſh were at ſupper, a Harper uſually attended, who was often blind, and by no means ſkilled in muſic, ſo that he ſometimes offended the accurate ears of a connoiſſeur. Yet, by ſtriking the ſtrings, he uniformly delighted the commonalty with his rude harmony." Again, he ſays, "there lives in our age (viz. about the year 1584) a man of the name of *Cruſus*, who, according to every one's opinion, is very eminent on the Harp. He very much abhors that confuſed ſound which is produced from unſtretched ſtrings, and are in themſelves diſcordant. On the other hand, he keeps ſuch rules with regard to his meaſure, and agreement of melody, and obſerves ſo much concord in his muſic, that he wonderfully delights his auditors, inſomuch that they do not heſitate to declare, that he is rather the only than the greateſt Harper. Whence it may be deduced, that the Harp has not hitherto been wanting to Muſicians, but Muſicians to the Harp. The Iriſh alſo uſe the Bagpipes, which appears amongſt them an incentive to warlike valour; for, as other ſoldiers with the ſound of Trumpets, ſo theſe, with the ſound of the Pipes, are inſpired with ardour for the fight [9]."——

[1] *Tindal's Hiſtory of England*, Vol. I. p. 281.

[2] Ibid. p. 387.

[3] *Simon's Eſſay on Iriſh Coins*, 4to. And *Ware's Antiquities of Ireland*, Vol. II. chap. 32. It ſeems probable that the Harp was borne in the arms of the Kings of England prior to Henry the VIIIth, becauſe, *Cole*, viſcount Enniſkellen, traces his deſcent from Henry the III. &c. (Sir John Cole was created lord Ranelagh, and the preſent deſcendant is *Charles Jones*, viſcount Ranelagh:) another reaſon that favours this opinion is, they bore *a golden Harp with ſilver ſtrings* in their coats of arms, which I believe is the only family that has it, except the Royal Family, and the motto is, "*Worſhip God—Serve the King.*" I have ſome recollection of having ſeen the Harp in the armorial bearings of Henry the IIId, or the IVth, though I cannot be certain, and I only mention this in hopes that ſome judicious perſon will take the trouble to inveſtigate farther in ancient and authentic Books of Heraldry. The city of Dorcheſter aſſumes the Harp in its bearings, or arms of England. Likewiſe, the archbiſhop-ſee of Derry, in Ireland, has the Harp for its enſign.

[4] A paper written by Mr. *O'Halloran*, on the arms of Ireland, which was ſent to the preſident of the Royal Iriſh Academy, Dublin, in the year 1786.

[5] *Giraldus Cambrenſis's Topography Hiberniæ*, Chap. 16: and the notes in p. 13 of this work.

[6] *Evelyn on Medals*, p. 133. And *Ware's Antiq. of Ireland*, Vol. II. chap. 32.

[7] Vol. III. 1132, in *Coll. Armor.*
There is a moſt perfect Harp on the great-ſeal of king James the I. who was the happy uniter of three kingdoms under one head, and called it *Great-Britain*; and the firſt of our monarchs that quartered the arms of thoſe three kingdoms in one ſhield, by the addition thereto of the inſignia of *Scotland* and *Ireland*, to which his motto of *Tria in uno Junctа* ſeemeth to have reſpect, which is alſo ſtamped on his coins. *Sanford's Genealogical Hiſtory*, p. 516.

[8] *Richard Stanihurſti, Dublinienſis, de rebus Hibernia Geſtis*, p. 38, &c. See more in *Holinſhed's Hiſt.* Book II. Chap. 8. And in *Spenſer's View of the State of Ireland.*

[9] It does not appear that the Iriſh had the pipes in *Giraldus's* time; ſee the preceding page 95.

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About the year 1400, the ſcience of muſic had made ſuch progreſs in Scotland, that one of its princes, *James Stuart*, the firſt of that name, (who was educated while a priſoner in England, at the command of Henry the Fourth,) is repreſented by the Scotch hiſtorians as a prodigy of erudition. He civilized the Scotch nation. Among other accompliſhments, he was an admirable muſician, and particularly ſkilled in playing on the Harp [1]. *John Major* mentions, that this Monarch's *Cantilenæ* were commonly ſung by the Scotch as the moſt favourite compoſition, and that he played better on the Harp than the moſt ſkilful Iriſh, or Highland Harper [2].

"The amuſements of the Highlanders by their fire-ſides were, the telling of tales, the wildeſt and moſt extravagant imaginable: muſic was another: in former times the Harp was the favourite inſtrument, covered with leather, and ſtrung with wire [3], but at preſent is quite loſt [4]."

Buchanan, in his Hiſtory of Scotland, ſpeaking of the inhabitants of the Hebrides, ſays, "Inſtead of a Trumpet, they uſe the Bag-pipe. They delight very much in muſic, eſpecially in Harps of their own ſort, ſome of which are ſtrung with wire, others with inteſtines of animals; they play on them either with a *plectrum*, or with their long nails. Their only ambition ſeems to be to ornament their Harps with much ſilver and precious ſtones. The poorer ſort deck theirs with chryſtal inſtead of gems. They ſing verſes not unſkilfully compoſed, which almoſt always conſiſt of the praiſes of their men of valour, nor do their Bards treat of hardly any other ſubject [5]." *Munro's* Account of the Natives of the Weſtern Iſlands of Scotland, ſays, "They delight in muſic, eſpecially in Harps or *Clairſe'chau* decked with ſilver, after the manner of the Britons [6]."———

It appears the Bards were formerly in high eſtimation in Scotland, as well as in Wales and Ireland, and were retained in the family of every great lord. I find there is ſome veſtige of it ſtill remaining, that of *Tulli-bardin*, in the county of Perth, whence the duke of Athol derives the title of marquis of *Tulli-bardin*. Likewiſe, the preſent earl of Eglingtoun informed me, that he has a portion of land amongſt his eſtate, near Eglingtoun-caſtle, in Scotland, called the *Harper's-land*, which uſed to be allotted by his anceſtors to the Bard of the family [7].

I am informed, that, about the cloſe of the laſt century, John Glaſs and John Macdonald, Bards by profeſſion, who reſided, and were reſpected as ſuch, in the houſes of two Highland Chiefs, travelled fifty miles, and met by appointment in *Lochaber*, to vindicate their own honour, and that of their reſpective Chiefs, at a public meeting, in a poetic and muſical conteſt.———

I ſhall now quote a foreign author, as it tends to elucidate farther information reſpecting the Harp, and one who, I ſhould imagine, was no bad judge of ſuch matters, both as a theoriſt and a practitioner. His name is *Thom. de Pinedo*, who wrote notes upon *Stephanus de Urbibus*, in the year 1678; where he has inſerted a ſhort Diſſertation on Muſic, in which are theſe words: "I was incited to give an account of muſical intervals, by the learned diſſertation of *Joan. Albert. Bannus*, in which he deſires ſome one will give a new conſtitution of muſic, by placing hemitones between all the tones, ſo that the art of muſic may be rendered complete, and fit to move the paſſions. I will gratify his deſire, which I am enabled to do by my ſkill on the Harp with two rows of ſtrings, the *queen* of all muſical inſtruments; in which, on account of the number of its ſtrings, viz. 39, may be ſeen, as in a glaſs, all the muſical intervals; and by whoſe ſweet harmony, ariſing from the diſcordant agreement of ſtrings, ſtruck with the fingers inſtead of a plectrum, I have long not only amuſed myſelf, but have alſo relieved the miſery attending an undeſerved baniſhment from my native country [8]."———

For a conſiderable length of time has the Harp contributed to keep alive the elegant pleaſures of ſeveral poliſhed nations, but more particularly the courts of Britain; and probably this inſtrument was afterwards acquired by other nations, when the Britiſh tribes ſpread themſelves over the neighbouring iſles and countries.

[1] *Leſley, de Reb. Geſt. Scot.* Lib. VII. pp. 257, 266, 267. Edit. 1675, 4to.

[2] *Major, Geſt. Scot.* Lib. VI. cap. 14. fol. 135. Ed. 1521, 4to.

[3] Strings of gold, or of ſilver wire in Harps, or Harpſichords, I think would yield a ſound almoſt twice as ſtrong as thoſe of braſs, and thoſe of ſteel; the latter produces a feebler ſound than thoſe of braſs, as being both leſs heavy and leſs ductile than gold.

[4] *Major.* And *Pennant's Tour in Scotland*, p. 167; 8vo. edit. It will be neceſſary to obſerve here, that the Scotch have no ſuch a thing as an *Ancient and Authentic Manuſcript*, like what the Iriſh, or the Welſh have. Thoſe, who wiſh for a farther proof, I refer to Dr. Johnſon, Mr Pinkerton, and others.———

[5] *Buchanan's Hiſtory of Scotland*, Book I. (Written about the year 1565.)

[6] *Munro's Hiſtory.* And *Lewis's Ancient Hiſtory of Great-Britain*, p. 234, fol.

[7] Alſo, *Gilbert le Harpour* held lands in Cheſterton, Warwickſhire, of the king, by grand ſergeantry,—*Blount's Tenures, by Beckwith*, p. 152.
The ſurname of *Harper*, without doubt, firſt originated from that profeſſion. A Harp was formerly borne by the name of *Harpham*, and was confirmed to *Robert Harpham*, of Marfleet, in the county of York, by William Ryley, Eſq. *Norroy* at Arms, about A. D. 1657. *Guilim's Heraldry*, ſixth edition, p. 295.

[8] *Stephanus de Urbibus*; Artic. Timoth. And Benjamin Stillingfleet's Principles and Power of Harmony, Chap. V.

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To confirm what I have ſaid before, that the Harp was the moſt noble and favourite inſtrument of the *Cymry*, or Ancient Britons and Gauls, I will cite ſome documents, which tend to elucidate its progreſſive improvements, from the works of the old Bards, and from the beſt Engliſh and other writers; nor could authors expreſs their opinions of it ſtrongly enough, but by inculcating that it was uſed in Heaven. In the book of *Revelation of St. John*, it is called "the Harp of God [1]."—"And I heard the voice of Harpers harping with their Harps: And they ſang as it were a new ſong before the throne [2]."———

"With ſaintly ſhout, and ſolemn jubilee,
"Where the bright ſeraphim in burning row
"Their loud up-lifted angel-trumpets blow,
"And the cherubic hoſt, in thouſand quires,
"Touch their immortal Harps of golden wires;
"With thoſe juſt ſpirits that wear victorious palms,
"Hymns devout and holy pſalms
"Singing everlaſtingly."——*Milton.* And *Revelation*, Chap. XV.

——— "And the ſound,
"Symphonious, of ten-thouſand Harps, that tun'd
"Angelic harmonies."———*Milton.*

"Sing unto the Lord with thankſgiving, ſing praiſe upon the Harp unto our God."——*Pſalm* 147, v. 7.
"Take the Pſalm, bring hither the Tabret, the merry Harp, with the Lute."—— *Pſalm* 81, v. 2.

"*Mi vum yngwynvryn, yn llŷs Cynvelyn;*	I have been at the court of Cynvelyn, on Tower-hill;
"*Mi vum vardd Telyn i Lêon Llychlyn.*"	I have been chief Bard of the Harp to Lêon of Lochlin.
Divregwawd Taliesin.	*The Serious Muſe, by Taliesin*, A. D. 540.
"*Dimmai ni thalai 'r Telynorion;*	The Harpers were not worth a halfpenny;
"*Neud llai y prydai y Prydyddion.*" ——	But never the worſe were the Poet's lays.
Doſbarth yr ymryſon, Taliesin.	*Criticiſm on the conteſt, by Taliesin. See note* 5, *in page* 26.
"*Telynior tal ei awenydd,*	This Harper, bleſt with lofty Muſe,
"*Trwythaw beirdd mewn traethau bydd.*" *G.Glyn*, 1450.	The Bards in briny floods imbrues.—*Owen's Dictionary.*

Englyn i'r Iſgywair Vdch.

Stanza on the *Iſgywer*, or ſmall Harp *.

"*Per! per! Iſgywair oes cainc, mawr voliant*	How ſweet, *Iſgywer*, is thy charming ſound,
"*Mor velus gan ievainc;*	Which makes the youthful heart with tranſport bound!
"*Aml o oſgedd mêlus-gainc,*	Thy various notes, mellifluous and ſtrong,
"*Aur bibau cerdd ar bôb cainc.*	Flow tuneful as the golden pipes of ſong [3]!

* So called from the key which it was tuned in; or, perhaps, a little Harp, ſuch as was formerly uſed to play on horſeback, the bottom of which had two croſs feet, ſomething like a camp ſtool, to keep it ſteady on the horſe's ſhoulders.

My countryman, *Sir John Gower*, the father of Engliſh poetry, and preceptor to Chaucer, has the following paſſage;

He taught hir till ſhe was certayne
Of Harp, Citole, and of Fiole,
With many a tewne, and many a note [5]. *Confeſſio Amantis, wrote about the year* 1380, *fol.* 178.

An elegant Couplet which was written on a Harp:

"*Mae mîl o leiſiau melyſon,*	Within the concave of its womb is found
"*Mae mêl o hŷd ym mola hon.*"	The magic ſcale of ſoul-enchanting ſound.

"His word is more than the miraculous Harp."———*Shakeſpear's Tempeſt, Act II. ſcene* 1.

"The office of a phyſician is to put the curious Harp of a man's body in tune."——*Bacon.*

[1] *Revelation*, Chap. XV. verſe 2.
[2] *Revelation*, Chap. XIV. verſes 2 and 3; and Chap. V. verſes 8 and 9.

We know not what they do above,
Save, that they ſing, and that they love.———

[3] D. Samwell.
[4] Query, Whether Citole is the ſame with Cittern, or Guittar; or derived from *Ciſtella*, a little cheſt, meaning the dulcimer: a performer upon it was called Cyteller, or Cyſteller.
[5] See more in page 16.

"For

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" For now to ſorrow muſt I tune my ſong,
" And ſet my Harp to notes of ſaddeſt woe."——*Milton.*

" Angelic Harps are in full concert heard,
" And voices chaunting from the wood-crown'd hill."——*Thomſon's Seaſons.*

" Yon white-rob'd Bards, ſweeping their ſolemn Harps,
" Shall lift their choral warblings to the ſkies."——*Maſon's Caractacus.*

" Hark, his hand the Harp explore!
" Bright-eyed fancy hovering o'er."——*Gray's Ode.*

" A golden Harp with ſilver ſtrings ſhe bore."——*Cowley's Complaint.*

" A bevy of fair women, richly gay
" In gems and wanton dreſs; to th' Harp they ſang
" Soft amorous ditties, and in dance came on."——*Milton.*

Englynion Molawd y Delyn.——Poetical Bloſſoms in praiſe of the Harp.

Telyn i bôb Dŷn doniawl—divaſwedd
Ydoedd Viwſig nevawl;
Telyn vwyn-gân ddiddanawl!
Llais Telyn a ddychryn Ddiawl!

Ni ddaw diawl i anneđd dŷn,
At hael, lle byddo Telyn;
Velly Davydd i' herwydd hyn, a ganodd
E giliodd y gelyn.

Nid oes hawl i Ddiawl ar Ddŷn—mwyn cywraint,
Y mae'n curo 'r Gelyn;
Bwriwyd o Saul yſbryd ſynn,
Diawlaidd, wrth ganu 'r Delyn.

Rev. Gronwy Owen, who flouriſhed about the year 1750.

Pan vo meddwl dwl mewn dŷn—ac yſbryd
Drwg aſbri 'n ei ddilyn;
Dwylaw ar dannau 'r Delyn,
A dola van gwaethav gwŷn.

W. Jones, Llangadvan, 1770.

In expreſſion and variety the Harp has no rival, which will be acknowledged by all who know how the heart is ſoothed by its delicate and ſofter ſounds, as well as animated by its more powerful and ſprightly tones. This is elegantly expreſſed by a Welſh Bard in the following ſtanza:

Divyrwch, didrwch, didrais, tawelaidd,
Yw Telyn hyvrydlais;
Cry' odlau cywir adlais,
Nevolaidd wiw lwyſaidd lais.

O Harp! within thy magic cells
Light, airy glee, and pleaſure dwells,
And gentle rapture rings;
While clear-voic'd echo ſends around
The heavenly gale of tuneful ſound,
From all th' according ſtrings.

See more on the ſame ſubject in pp. 62, 72, and 77; and in the note below [1].

[1] The following liſt of poems were written by different Bards to ſolicit a Harp, or in its commendation, &c.

Cowydd i ovyn Telyn, a chyweirgorn Arian dros Mr. Siôn Trevor, o Drev-alun, gan Mr. Siêncyn Gwyn, o Lanidlos; o waith *William Llŷn*; written about A. D. 1550.——

Cowydd a barodd *Davydd ab Gwilym*, bencerdd Telyn, (nid y Bardd o'r Deheudir,) ei wneuthur i ovyn Telyn gan Edward Sirk, pencerdd, o Delynior, o waith *Hywel Reinallt*; about 1480.

Cowydd i Delynior, o waith *Tudur Aled*; about 1490.——

Awdl i Eſgob Bangor am eſgeuluſo Prydydd, a mawrhau Crwth trithant; o waith *Iorwerth Beli*; about 1340.——

Cowydd i ovyn Telyn i Siôn Rhiſiart o gevn Caer, dros Humphrey Wynn o Ynys y Maengwyn, a ganodd *Siôn Phylip*; 1580.——

Cowydd i ovyn Telyn Rawn gan Ivan ab Davydd, a ganodd Gwervyl, verch Guttyn, Tavarnwraig Tal-y-ſarn; 1560.——

Cowydd *Davydd Benwyn*, i erchi Telyn Rawn; 1584.——

Cowydd i ovyn Gordderch a Thelyn i Syr William Gruffydd, Siambrlen Gwynedd, o waith *Syr Davydd Trevor*, o Lanallgo, ym Môn; 1480.——

Cowydd i ovyn Telyn gan Siôn Salſbri, o Leweni, o waith *Thomas Prŷs*, o Blâs Iolyn, Eſq; 1580.——

Cowydd *Riſiart Cynwal*, i erchi Telyn. 1680.——

Cerdd Volawd i'r Delyn, o waith *Davydd Jones*.——

Cerdd i ovyn Telyn i Siôn Prys, gan un ai enw William Llwyd, Llangedwyn, o waith *Cadwaladyr Roberts*.——

Cyffelybiad rhwyng Morvudd a'r Delyn, o waith *Davydd ab Gwilym*. See page 206 of his works.——

Cowydd yn dangos pa gyvarwyddyd a ddylu vôd mewn Bardd, o waith *Ievan ab Llⁿ. Vychan*, 1470.

Cowyddau *Edmund Prys*, where he mentions the primitive Bards, &c.; N° 26, the 7th and 8th poems of this Bard's works, in the Welſh ſchool: 1600

" Y Deuddeg o Brydyddion, yn dalais dêg dilys Dôn."——

Awdl Glera, o waith *Rhobin Clidro*.——

Marwnad Rydderch Dauwaedd, Delynior, o waith *Lewis Morganwg*; about A. D. 1520.——

Mi glywais lawer iawn o ſôn,
Am *Robert Siôn*, o Namffach *;
Mi adwen hwn pe'dai ym *Môn*,
Wrth lais ei ebillion bellach.——

* *Namffach* is near *Cerrig y Drudion*, in Denbighſhire.

An Epitaph intended for the late blind Parry, the Harper, who died October the 7th, 1782. See alſo page 50.

Gwel vedd, a diwedd ar dôn, ſain peraidd
Siôn Parry. Rhiwabon!
Blaenor y Telynorion,
Carai 'r iaith, a geiriau'r Iôn.——

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The Bard, *Davydd ab Gwilym*, who flouriſhed about the end of the 14th century, has given ſuch droll and intereſting particulars reſpecting the Iriſh Harp, as well as the Welſh Harp of that period, that I am unwilling to omit any thing which may throw light on the ſubject; therefore ſhall avail myſelf of it, by giving a literal tranſlation of his *Cowydd y Delyn Ledr*, or *Poem on the Leathern Harp*; which is as follows: "Grant, bounteous God, that the bleſſings may dawn of the mirthful manners of Wales in times of yore! The choiceſt ſpot; a fair garden, for the enjoyment of life thou wert, whilſt the time of *Clera* continued, and the learning of the good old *Cymry!* Now, alas! cold the news; there is a noiſy ſtrumming amongſt us, of diſmal crazy-ſided Harps, or Leathern wickets. *David* had not one ſtring from dead ſheep; long proſper the faith. The Minſtrels of the ſerious prophet *David*, with all the cunning of their divination, never formed one Harp exquiſitely pleaſing, but of ſhiny hair, yet pure the ſong! Wiſe is the eaſy and ſprightly deſcription of the Harp ſtrung with black gloſſy hair.—The hair-ſtrung Harp, a worthy gift! by the bounty of Heaven which came complete to *David*, and was, and henceforth ſhall continue, from the beginnning of the world: an ample thought! till the day of doom; awful contemplation!

There is none who would wiſh for life amongſt us, ſhould he be ſkilled in muſic; for, there is nothing but the din of this Leathern Harp; (fie on the office!) proſperous it ſhall not be, played with a horny nail of unpleaſant form; only the graceleſs bears it. For a learner, it will be difficult in a month to put it in tune—the copper-tinted ſtrumpet; an ugly plague, like the naked curve of the rainbow, a frightful form. It is the murmur of young ſprawling crows, a pleaſing brood affected by the rain.—Having an ardent thirſt for perfection, I loved not its button-covered trough, nor its muſic; nor its guts, ſounding eventful diſguſt; nor its yelloviſh colour, nor its gaudineſs, nor its unconnected angle, nor its bending pillar: it is the vile that loves it. Under the preſſure of the eight fingers, ugly is the ſwell of its belly, with its canvas ſmock: its trunk, and its hoarſe ſound, were but formed for an age-worn Saxon. It is like the wild neighing and diſmal roar of ſome bay mare after horſes. The unceaſing din through the night is a perfect ſiſter to the *frightful yellow Hag of Rhôs*[1].

It is the noiſe of a lame gooſe amongſt the corn; a ſqueaking, fooliſh, Iriſh witch; it is the rumbling of the mill-ſtream of crazy leap; and like the ſhrieking, wry-necked, hare. It is the wooden ſickle of a prude of yore, or the tottering ſhin of an old woman."

"Let every muſical Profeſſor, from the Engliſh marches, as far as *Mona's* iſle, learn to play upon a fair Harp, with jetty hair; and to impart inſtructions, as was uſual in the time of our old forefathers: I proclaim it! As for the other, giftleſs, twanging one, let no diſciple bear it in the face of day*."——

According to the above poem, *Davydd ab Gwilym* ſeems partial to the Harp ſtrung with gloſſy hair, which formerly was curiouſly plaited[2]: yet, it appears evident, from the ancient Welſh laws, that only the under-graduates were obligated to uſe the hair-ſtrung Harp until they took a degree[3]. It ſeems alſo, that the body of ſome of the ancient Harps were covered with leather[4]; (ſomewhat ſimilar, perhaps, to

[1] The yellow plague, in the ſixth century; figuratively deſcribed to be a terrible fiery ſerpent.——

* *Barddoniaeth Davydd ab Gwilym*, p. 277. Sold by Williams in the Strand.

[2] *Telyn Llywelyn, (oll oedd,)*
I T'wyſog ben braint oeſoedd;
A thauneu rhawn, waith iawn rhwydd,
Ar eur-gled cainc yr arglwydd.

From a Poem by *Riſiart Cynwal*, to ſolicit a Harp, about A. D. 1680.

The tranſlation.

The Harp of Llywelyn, the Prince moſt honoured through ages, was completely filled with hair ſtrings, curiouſly braided, to hymn golden praiſe to the Lord.——

[3] "Eve a ddyly i gan bôb Cerddorion ievanc, pan ymadawont a Thelyn rawn, a mynnu bôd yn Gerddawr cyweithas, ac yn eirchiad bedair ar hugaint o ariant yn ei obrwy."—*Leges Wallicae*, Lib. I. p. 69. See alſo, pages 28 and 32 of this Book.

[4] *Lleddv latbr gavn vygr yſgavn vaick,*
Llun calon rhwng bron a braich;
Tôn a Swn o'r Tannau ſydd,
Bid i'r dôn bedwar deunydd,
Pren, Croen, a Rhawn, cwbl-ddawn cê,
Ag Eſgyrn, rhaid i gwaſgu.

From a Poem of Siôn Phylip, about A. D. 1580.

The tranſlation of the ſame.

The ſweet poliſhed trunk, fair and light the load,
the form of a heart, between the breaſt and the arm;
a tone and ſound the ſtrings produce:
To effect this tone, four things concur;
wood, ſkin, and hair, lovely and complete the gift;
which with bone muſt be tightened.——

A Minſtrel, of nearly the ſame period, likewiſe gives a deſcription of himſelf and Harp, in the following words:

"If I have my Harp, I care for no more,
"It is my treaſure, I keep it in ſtore;
"For, my Harp is made of a good mare's ſkin;
"The ſtrings be of horſe-hair, it maketh a good din.
"My ſong, and my voice, and my Harp doth agree,
"Much like the buzzing of an humble bee:
"Yet in my country I do make paſtime,
"In telling of prophecy which be not in rhyme."——

The firſt Book of the Introduction of Knowledge, by Andrew Borde.

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the ancient *Corwgl*, Coracle, or Britiſh boats, which were made of hoops, and covered with horſes hides, as mentioned by *Cæſar* and *Pliny*.) I am informed by Mr. William Williams, that, when a boy, he had an old leathern Harp, which he uſed to play upon. The body of it was hollowed, or ſcooped, out of a piece of wood, and covered over with an ox's ſkin, which was ſowed extremely tight at the back; and the pegs, which the ſtrings were ſcrewed with, were made of bone, or of ivory.

With regard to the compaſs of the ancient Welſh Harp, it is now difficult to aſcertain with preciſion, as it received various alterations, and improvements at different periods; therefore, it is the fruit of deep reſearches of divers ſpeculative lovers of muſic. The late Mr. Lewis Morris attributes its riſe and progreſs to the *Bardic Druids*, who had a great knowledge of muſic when it was at the loweſt ebb with all the other European nations [1]. There appears to have been a great deal of thought and art employed upon the formation of this inſtrument, and that it was not a work of chance! It may be a queſtion worthy a mathematician to anſwer, what curve the ſtrings will form, ſo as to bear all an equal ſtreſs, ſuppoſing them to increaſe in thickneſs, from the ſhorteſt Treble to the longeſt Baſs, ſo that none of them will be more liable to break than another, and yet be equally tight under the fingers, according to their length, when put in tune?

On a farther inveſtigation, I find there are muſical compoſitions ſtill in being, which I have already mentioned in pages 28 and 29, that decidedly point out the compaſs of the Harp at a very early period; ſome of thoſe melodies are ſaid to have been played about the year 520 [2], and they extend from G, the firſt line in the baſs, to D in *Alt*; (that is, 26 diatonic notes.) There are alſo other pieces, in the ſame manuſcript, of about the year 1100, and ſome later, which extend from double C in the baſs to G in *Alt*. According to *Merſennus* [3], the *Cithara Antiqua*, or Ancient Harp, had but one row of ſtrings, which conſiſted of twenty-four chords; *viz.* from G, the firſt line in the baſs, to G, the fifth ſpace in the treble.

It appears by an addreſs, written to ſolicit a Harp, in the reign of Elizabeth, that, "twenty-nine ſtrings, or more," were then about the extent of the Harp [4]. I ſaw an old Harp, that formerly belonged to *William ab Owen*, of *Pencraig Inco*, in *Caernarvonſhire*, which is ſaid to have been made upwards of two hundred years ago, about the reign of *Elizabeth*. It had one row of ſtrings, conſiſting of thirty-three. It was four feet nine inches high, and made of *Pren Maſarn*, or Sicamore wood, as all the Harps and Viols are ſtill made of, except the ſound-board, which is made of deal. *Query*, Whether the *fine Cedar* would not be better for making ſtringed inſtruments of, as King *David* and King *Solomon* made all their Harps and Pſalteries of *Algum trees*, or *Cedar* [5]?

In early time, the *ſingle Harp* was ſmall and portable, and rather confined in the number of ſtrings. It was always obliged to be tuned when the key required to be changed; but, when any accidental ſharp was requiſite in the middle of a tune, the performer ran up his hand cloſe to the comb, and ſtopped the ſtring dexterouſly with his thumb, while he played it with his finger. Likewiſe, ſome of the ſingle-row Harps had *Gwrachod* [6], which were, a kind of angular pegs; the longeſt end of each, ſerved as a pin, to keep the bottom, or knot end of the ſtring, faſt in the ſound-board; and the ſhorteſt angle of each of them ſerved for the ſtring to vibrate againſt, ſo as to cauſe a tremulous continuation of the ſound, not very unlike the effect of a trumpet-marine. Sometimes theſe pegs were turned off the ſtrings, about one-fourth round, ſo as not to produce the jarring tone.———

[1] Mr. *Lewis Morris*'s letter to the *Cymmrodorion Society*, on the ſtructure of the Welſh Harp. Alſo, *Peter Ramus* ſays, "that Britain had twice the honour of inſtructing *Gaul* by the *Druids* *. and by *Alcuin* †; which laſt was of ſingular ſervice to *Charlemagne*, in eſtabliſhing the Univerſity at Paris."

* *Cæſar's Commentaries of his wars in Gaul, Book VI. chap.* 13.
† *Alcuin flouriſhed in the latter part of the 8th century.*
Gough's Camden, Vol. I. p. cvii. of the Introduction.

[2] See alſo, *Pennant's Tour in Wales*, Vol. I. p. 459, of the ſecond edition.

[3] Merſennus, Liber Primus, de Inſtrumentis Harmonicis, propoſito XLIII. p. 70, 1632.

[4] *Angyles bér rhwng ceraint,*
A lluniaidd yw, llawn o ddaint;
Nodais do, ond ydyw 'ſtêr,
Naw a'r hugain, neu 'n rhagor,
A rhain yn ffin er's ennyd,
Yn bér iawn o'r rhawn ar hyd. Davydd Benwyn, A. D. 1584.

This poetical petition probably was written for an undergraduate, becauſe it mentions hair ſtrings:——

[5] See page 92.—The firſt kind of cedar is the cedar of Lebanon. It is ſometimes kept in the gardens of the curious: the wood is of a reddiſh colour, ſomething reſinous, of a ſtrong agreeable ſmell, and it is ſaid, it never will decay. Alſo, it is uſed in phyſic, as a ſudorific.———

[6] The angular pegs are called *Gwrachod*, probably from their being crooked, like an old Hag.

In

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In proceſs of time, the *Double Harp*, or *Harp* with two rows of ſtrings, was invented, which ſupplied the deficiency, and obviated the difficulty, in ſome degree, of the flats and ſharps; though they had a method of producing them long before, which was by tuning, and by judiciouſly ſtopping the ſtrings; the latter they executed, with great ſkill, whilſt they were playing: but, query, whether the ſound of theſe could be ſo clear as the other ſtrings? I have already deſcribed the Double Harp, in the preceding pages of 96 and 99.———

The next improvement was the *Triple Harp*, or Harp with three rows of ſtrings; which probably was invented in the fourteenth century; though I have not been able to find any particulars reſpecting it ſooner than about the year 1450, in a monody on the bard, *Siôn Eos*, which contains the following paſſage:

Ve aeth dy gymmar yn vûd,	O, *Reinallt!* thy rival is dumb,
Durtur y Delyn Deirtud!	The turtle of the triple ſtringed Harp!
Ti ſydd yn tewi a ſôn,	Alas! thou haſt configned to ſilence
Telyn aur y Telynorion!	The golden Harp of Harpers.———

Davydd ab Edmwnt. See p. 44, &c.

Another poem, or petition, to ſolicit a Harp, has the following couplet:

Y digynnwr' g'weiriwr gorau,	The beſt and gentle harmonizer,
Tra phêr dynniad Tri phar dannau.	of ſweeteſt touch with Three ſets of ſtrings.

Cadwaladyr Roberts.

Galileo, in the year 1582, deſcribing the double Harp, mentions the number of ſtrings in Harps of that period; *viz.* "fifty-four, fifty-ſix, fifty-eight, and as far as ſixty[1]:" conſequently, it ſeems more than probable, that the latter was a triple Harp which he alludes to, as having ſixty ſtrings. *Merſennus*, likewiſe, in the year 1632, has delineated the triple Harp; and ſays, it extended four octaves, but conſiſted altogether of ſeventy-five ſtrings[2].

The preſent *Triple Harp* extends to the compaſs of five octaves, and one note[3]. The two outſide rows are the diatonics, which are both tuned in uniſons, and in any key that the performer means to play in: the treble row of them conſiſts of twenty-ſeven ſtrings; that is, from A in *alt* down to C in the baſs; and the oppoſite row, or uniſons, (which are played with the baſs hand,) extends from A in *alt* as low as double G in the baſs, which is thirty-ſeven ſtrings: and the middle row, being the flats and ſharps, extends from *alto* G ſharp, down to double B natural in the baſs; conſiſting of 34 ſtrings. All the three rows together amount to ninety-eight ſtrings. See this Harp delineated in the trophy of the Muſical Inſtruments, in page 89.——In playing upon the Welſh Harp, as well as the Iriſh Harp, it has always been cuſtomary to incline it againſt the left ſhoulder, and to play the treble with the left hand, and the baſs with the right hand. But, the contrary is now more uſual in performing on the Pedal Harp, which is, to reſt it againſt the right ſhoulder, ſo as to play the treble with the right hand, and the baſs with the left. This recent cuſtom originated, probably, for the ſake of making it more uniform and familiar to thoſe who play on the Harpſichord. Though, at the ſame time it is evident that the Harpſichord firſt originated from the Harp[4].

There is one idea worthy of remark, the *Druidic-Bards* had an extraordinary veneration for the number

[1] *Vinc. Galileo's Dialogue on Ancient and Modern Muſic*, p. 143, &c.

[2] Merſennus, Liber Primus, de inſtrumentis Harmonicis, Propoſito XLIII. p. 68 and 69.

[3] Some of its preſent appendages were the additions of the latter centuries. I ſaw a painting of an old Triple Harp, which had only fifty-ſeven ſtrings. Now there are ſome Triple Harps that have above a hundred ſtrings, including the three rows together.

It appears, by a Welſh ſtanza, that *Davydd Morris*, of Dôlgam, near Llanrwſt, who lived about 140 years ago, was an eminent Harp-maker at that time. Alſo it ſeems that a white Harp, unvarniſhed, or uncoloured, was then not uncommon.

Old Evan, who lived in London about the beginning of the laſt century, is ſaid, to have been a famous Harp-maker, and inſtructor of *John Richards*, of Llanrwſt, in his art.

After him, *John Richards*, who died about twelve years ago, was the moſt celebrated maker of the Triple Harp of his time. In the latter part of his life, he was retained as a penſioner at Mr. Gwynn, of Glan-bran, (a great lover of muſic, in Caermarthenſhire;) during that period, *John Richards* made him upwards of *twenty* harps, becauſe Mr. Gwynn had ſuch a high opinion of his inſtruments, that he deſpaired of ever attaining a good one, when John Richards died.——

[4] The *Manichordij*, *Clavicytherium*, or *Clavicimbalum*, was originally a kind of an upright Spinet, or Harpſichord; and ſuppoſed to have been conſtructed from the Harp. Afterwards, it was made horizontal, and called *Clavichord*, *Clarichord*, or Virginal, becauſe, it was played by Nuns, and young Virgins. After that it was ſometimes termed Harp couched, or Spinet: then Harpſichord; Piano Forte, &c. ——*Merſennus de Inſtrumentis Harmonicis*, Lib. I. p. 65.——*Luſcinius's Muſurgia*, p. 8 and 9. And ſee the preceding page 97.———

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Three [1]; for inſtance, their Triads [2]; their Triplet verſes [3]; their Harps being triangular, and their tuning keys having three arms [4]; likewiſe, about three centuries ago, the Harp received the addition of a triple row of ſtrings. The Harmonical Triad, or muſical conſonance (of a fifth, a third, and fundamental note.) The Triple time, or meaſure, in muſic: A Trio; A Canon [5]; &c.———

The next improvement on the Harp was the *Pedals*, by which addition this inſtrument was again reduced nearly to its original ſize, and former ſimplicity of a ſingle row of ſtrings. The *Pedal Harp* is uſually tuned in the key of E flat; and the uſe of the Pedals is to make the occaſional ſharps, and to alter it into the different keys without the trouble of tuning; therefore, by theſe mechanical pedals, it evades thoſe inconveniences which are ſubject to the Triple Harp, and is rendered much leſs complicated and commodious. At the ſame time I am rather an advocate for the Triple Harp, becauſe I admire its venerable and ſtately appearance; and particularly the ſweet re-echoing effect of its uniſons, which are played with both hands, and are peculiar to that inſtrument. Notwithſtanding, when it is compared with the Pedal Harp, which has modern elegance as well as conveniences blended, it muſt be acknowledged in favour of the latter. The uſual compaſs of the Pedal Harp is from double G at bottom to G in *alt.* conſiſting of thirty-ſix ſtrings: alſo, there are ſome that go as high as D in *altiſſimo*. Sometimes the Pedal Harp is called the German Harp, becauſe its pedals are ſaid to have been invented by a German. However, I ſhall quote here what Dr. Burney ſays on the ſubject: "The Pedal Harp is very much practiſed by the ladies at *Bruſſels* as well as at *Paris*: it is a ſweet and becoming inſtrument, and leſs cumbrous and unwieldy than our double Welſh Harp. The compaſs is from double Bb to F in *altiſſimo*; it is capable of great expreſſion, and of executing whatever can be played on the harpſichord: there are but thirty-three ſtrings upon it, which are the mere natural notes of the diatonic ſcale; the reſt are made by the feet. This method, of producing the half-tones on the Harp by pedals, was invented at Bruſſels, about thirty-ſeven years ago, by *M. Simon*, who reſides in that city. It is an ingenious and uſeful contrivance, in more reſpects than one: for, by reducing the number of ſtrings, the tones of thoſe that remain are improved; as it is well known that, the leſs an inſtrument is loaded, the more freely it vibrates [6]."———

"The Harp paſſed for the moſt majeſtic of inſtruments; and, on this account, the French romancers place it in the hands of their greateſt heroes, as the ancient Greek-poets did the Lyre. It was in ſuch general favour, in the fourteenth century, that the old Poet, *Machau*, has made it the ſubject of a poem, called *Le Dict de la Harpe*, (the Ditty, or Poem, upon the Harp,) and praiſes it as an inſtrument too good to be profaned in taverns, or places of debauchery, ſaying that it ſhould be uſed by Knights,

[1] What myſtery might be in the number *Three*, among the Britons, is not eaſy to determine, unleſs it were in regard to its perfection, as being the firſt of odd numbers, and containing in it, a beginning, a middle, and an end. For this reaſon it has been ſaid, that *three* was *all*. It is likewiſe called the holy number, and was thought the moſt proper and fit for every thing that related to religion. There is now extant a treatiſe in folio, intitled, *Myſtica Numerorum Significationis*, written by one *Peter Bongus*, and publiſhed at *Bergamo*, in the year 1585; the ſole end of which is to unfold the myſteries, and explain the properties of certain numbers ——

[2] See the *Triads*, in pages 10, 11, 12; and in 79, &c.

[3] See page 4 and 5.

[4] Alſo, *Trimarchwys*, or a Britiſh war chariot, had three horſes, a charioteer and two attendants. "*A tri March, a gwys or Gweiſion.*" *The Trefoil* was much reverenced, and accounted the huſbandman's Almanack, by-reaſon, when it ſhutteth in the leaves, it foretelleth rain. Their ancient ſeats are alſo three-footed, or tripods, as well as their trevets, kettles, and other implements. And *Morgan* ſays, that of old, the letter T (*Tau,*) was the Hieroglyphick of ſecurity.

[5] *A Canon*, or ſong, in two, three, or more, parts. It is extraordinary, though a fact, that the term Canon, appears as far back as the ſixth century, in *Aneurin*'s poem on the Months; which runs thus: "*Mis Medi mydr y-nghanon.*"

In September comes the metrical Canon.

A Canon is again mentioned by a Bard of the middle ages, in a poem of thanks for a bow:

Brawd gwyn a brydai ganon,
Teg yw o Lan-gatwg Ion.———*Thomas Derllyſg.*

It is impoſſible that the Ancient Britiſh Bards ſhould be ignorant of *Harmony*, they certainly knew it, long before *Guido*'s time. In the firſt place, the Harp is the earlieſt inſtrument, it had the greateſt number of ſtrings, and it was the firſt played with the fingers of both hands. Therefore, is it probable, that the Britons ſhould have performed on the Harp from time immemorial; and were obliged to ſtudy twelve or fifteen years before they paſt their degrees; and to uſe both hands, and ten fingers, and yet to avoid falling into ſomething like *counterpoint*, or compoſitions in parts? In fact, a third, a fifth, or a chord, are more eaſily ſtruck on the Harp, than a ſingle note, becauſe the ſtrings lie convenient and natural for the hand. If any one wiſhes farther illuſtration on this head, ſee pages 29, 35, and 36, of this work. And proofs from Ancient writers in Mr. Stillingfleet's Principles and Power of Harmony, p. 132 and 133.———

[6] *Burney's preſent ſtate of Muſic in Germany, Netherlands, and United Provinces*, Vol. I. p. 59, *ſecond edition, octavo*. Likewiſe, *Dr. Burney* mentions, that when he was at *Vienna*, about twenty-two years ſince, "*M. Mut*, a good performer, played a piece on the ſingle Harp, without pedals, which renders it a very difficult inſtrument, as the performer is obliged to make the ſemitones by braſs rings with the left hand, which, being placed at the top of the Harp, are not only hard to get at, but diſagreeable to hear, from the noiſe, which, by a ſudden motion of the hand they occaſion. The ſecret of producing the ſemitones by Pedals, is not yet arrived at *Vienna*; and the Double Harp is utterly unknown there. This player, though highly eſteemed, did not fulfil all my ideas of the power of that inſtrument." *Ibid*, Vol. I. p. 284.

Eſquires,

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Eſquires, Clerics, perſons of rank, and ladies with plump and beautiful hands; and that its courteous and gentle ſounds ſhould be heard only by the elegant and good. (At that period,) it had twenty-five ſtrings; to each of which the poet gives an allegorical name: calling one *liberality*, another *wealth*, a third *politeneſs*, a fourth *youth*, &c. applying all theſe qualities to his Miſtreſs, and comparing her to the Harp [1]."———

It does not appear that the Saxons had the Harp, nor letters [2], prior to their arrival in Britain, which was about the end of the fifth century, in the time of *Gortheyrn*.

About the beginning of the eighth century, the Harp appears to have been in high eſtimation among the Saxons. *Venerable Bede* records, that at one of their feaſts, for the ſake of conviviality, it was agreed that all the gueſts ſhould ſing in their turn: as ſoon as *Cædmon* ſaw the Harp approach near him, he roſe up, for ſhame, from the table, and retired home [3]. About that period alſo, it was uſual to learn both to read and ſing at ſchools [4].

The manner of ſinging with the Harp, among the Britons, I have already mentioned, in pages 34, 35, 60, and 61, of this work. *Shakeſpear* alludes alſo to this cuſtom of ſinging to the Harp, amongſt the Engliſh, in the time of Henry the Fourth [5].

The grand Coronation of Henry the Fifth, held at Weſtminſter in the year 1413, is recorded by *Elmham*, from whom the following is literally tranſlated: "What feſtival, I beſeech you, can be deemed more important than one which is honoured with the preſence of ſo many royal perſonages; by ſuch a multitude of chiefs, and ladies; where the tumultuous ſounds of ſo many trumpets compel the Heavens to re-echo with a noiſe like thunder. The harmony of the *Harpers*, drawn from their Inſtruments, ſtruck with the rapideſt touch of the fingers, note againſt note, and the ſoft angelic whiſpering of their modulations, are gratifying to the ears of the gueſts. The muſical concert alſo, of other inſtruments, which had learnt to be free from all ſort of diſſonance, invites to ſimilar entertainment [6]."

St. *Dunſtan*, who lived in the tenth century, is repreſented by a writer of his life, that he could, like *David*, take the Pſaltery, handle the Organ, touch the Cymbal, and ſtrike the Harp. And as *David*, with his inſtrument, calmed the diſturbed ſpirit of *Saul*, ſo did *Dunſtan*, by his muſic, exhilarate the heart of his Prince, after his being haraſſed by worldly cares [7]. This Saint's Harp was indeed endued with a miraculous power, which *David*'s never poſſeſſed; for, when ſuſpended on the wall of *Dunſtan*'s cell, it would, without the interpoſition of any viſible hand, pour out the moſt harmonious ſounds [8].

This reminds me of *Æolus's Harp*, invented by Kircher, about the year 1649 [9]: which is ſimply a box with about 15 ſtrings, or more, all tuned in uniſon, or with an octave: when this inſtrument is put in a window, the wind ſounds it, and ſometimes produces a wonderful effect of harmony, and ſwelling and diminiſhing of ſounds. If it was poſſible to add air and time to it, it would be the moſt perfect of all inſtruments. The Æolian Harp is exquiſitely deſcribed, in a poem by Thomſon [10], and by others.

[1] "Burney's Hiſtory of Muſic," Vol. II. p. 262. And *Re Medes de Fortune, par* Mr. *Machau.*—On an antique ewer, dug up near *Soiſſons*, is a repreſentation of ſome muſicians, one of which is a player on the Harp. The chapel of *St. Julian des Meneſtriers*, at Paris, was built in 1331, by *Jaques Grure* and *Hugues de Lorrain*, two of the *Jongleurs*, or Minſtrels, of Philip de Valois, and on the portico of which are ſome minſtrels deſcribed. See *Burney's Hiſtory of Muſic*, Vol. II page 264. Likewiſe, I am informed, there is another church at Paris, called *St. John des Meneſtriers*, and founded by the Minſtrels, in 1130.

[2] See *Lhuyd*'s Preface to his *Archæologia Britannica*; *At y Cymry*. "Lewis's Ancient Hiſtory of Great Britain, page 61, of the Introduction." And note 10 in pages 7 and 8, and as far as page 16, of this work of the Bards.

[3] *Bede's Eccleſiaſtical Hiſtory, lib IV. cap.* 24. Among the Greeks, alſo, muſic was eſteemed a neceſſary accompliſhment: and an ignorance in this art was regarded as a capital defect. Of this we have an inſtance, even in *Themiſtocles* himſelf, who was upbraided with his ignorance in muſic. *Cicero Tuſc lib.* i.—The whole country of *Cynæthe* laboured under a parallel reproach; and all the enormous crimes committed there were attributed by the neighbouring ſtates to the neglect of Muſic; which may be ſaid, in ſome meaſure to comprehend religion, polity, and morality. *Athenæus, Polybius*, and *Ariſtotle*.——When the lyre came more into uſe, it was uſual for all who were at their entertainments to play upon it alternately till it paſſed round the table. *Plutarch ſymp. l. i. p. i Athen. Diep. l. XV. Plato, de Leg. l. ii.*

[4] *Bede, lib.* V. *cap* 6.——*lib.* II. *cap.* 20.

[5] In the firſt part of Henry the IVth. Act. III. Sc. I, *Owen Glyndwr* thus addreſſes Hotſpur:

> I can ſpeak Engliſh, Lord, as well as you,
> For I was trained up in the Engliſh court;
> Where, being young, I framed to the Harp
> Many an Engliſh ditty.

[6] *Thomæ de Elmham Vit et geſt. Henry V. Edit. Hearne, cap.* XLI. p. 25.

[7] *Oſbernus de vita Dunſtani, et angl. Sacr.* Vol. II. p. 93, 94, &c.

> *Sumpſit ſecum ex more Cytharam ſuam,*
> *Quam paterni Linguæ Hearpam vocamus.* Cap. ii. n. 12.

[8] Thorpe's Antiquities of Kent, p. 95 and 102. Darwent Church, in Kent, is ſaid to have been built about the year 940, and upon the font is ſculptured the figure of King David, playing on the Harp, which probably was executed in the time of Dunſtan. *Ibid.* p. 94, fol.

[9] *Kircher's Muſurgia:* and Hawkins's Hiſt. of Muſic, Vol. IV. p. 218.

[10] *Dodſley's Poems*, Vol. III. p. 4 of the 5th edition: Vol. IV. p. 267. And *Thomſon's Caſtle of Indolence*, Canto Iſt, 39, 40, and 41.

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Since I have deviated a little from the ſubject, I will mention likewiſe, the *Bell Harp* [1]; and the Jews-Harp, which properly ſhould be *Jaws-Harp*, from its being played with the mouth [2].

The

[1] The Bell Harp is ſo called, probably, from the players ſwinging it about, as a bell on its bials, for the ſake of varying the tone. It is a ſmall flat inſtrument, about three feet long, and ſtrung with ſteel or braſs ſtrings, which are fixed at one end, and ſtretched acroſs the ſound-board, and ſcrewed at the other end: its compaſs is about two octaves. In performing on this inſtrument, it is held at the ſides, and played only with the thumbs, which are both equipped with a little quill, for that purpoſe. Its ſhape is totally different from the Harp, and rather more of the Lyre kind. But there is no reaſon to ſuppoſe that the Bell Harp is ancient, as I find no mention of it under that name. ——

[2] The Welſh name is, *Tſtyrmant*, and implies, the mouth in motion; which removes all doubt, that Jews Harp, is a corruption of *Jaws Harp*, or *Jaws Trump*: neither is it to be found in the plate of Jewiſh muſical inſtruments, given to us by *Calmet*. The earlieſt mention of it, that I can find, is in *Davydd ab Gwilym's Ode on the wind*, written about the year 1370, thus: "*Tſtyrmant yr yſtormydd.*" —— Mr. Pennant informs us, (in his Tour to Scotland, p. 195.) that one of gilt braſs was found in Norway, depoſited in an urn. Likewiſe, there is a print of a Jaws Harp, in *Luſcinius's Muſurgia*, p. 28; publiſhed in 1536. Therefore, from all theſe circumſtances, it ſeems rather ancient.

There is a moſt admirable *Burleſque Ode*, written in the year 1763, which greatly tends to illuſtrate this inſtrument as well as ſeveral other of the inferior Engliſh Minſtrel inſtruments, that are now but little known; therefore, I am induced to quote it here, as well, alſo, on account of its poetical humour as for information.

"AN ODE ON SAINT CÆCILIA'S DAY, adapted to the ancient Britiſh Muſic: *viz. The Salt-Box, The Jews Harp, The Marrow-Bones and Cleavers, The Hurdy Gourdy, &c.* —— With an Introduction, giving ſome account of theſe truly Britiſh Inſtruments: by *Bonnel Thornton, Eſquire.*

Cedite, Tibicines Itali, vos cedite, Galli;
Dico iterum vobis, cedite, Tibicines.
Cedite, Tibicines, vobis ter dico; quaterque
Jam vobis dico, cedite, Tibicines. Alex. Heinſius.

Tranſlation of the Motto.

Yield, yield, ye Fiddlers, French, Italians,
Yield, yield, I ſay again—Raſcalians.
One, two, three, Times I ſay, Fiddlers, give o'er;
Yield ye, I now ſay, Times 1, 2, 3, 4.

OVERTURE.

As the *Muſical Inſtruments*, to which the following *Ode* is peculiarly adapted, have (on account of the *falſe taſte* which has long prevailed) grown into diſrepute, and are conſequently very little known in the polite world, it will be proper to give ſome account of them.

The Judaic, *or (as it is commonly called)* Jews Harp, *ſpeaks its origin in its appellation; and, indeed, the very twanging of its ſound ſeems admirably qualified to accompany the guttural Hebrew language: though a learned critic of my acquaintance is rather inclined to think, that this inſtrument is of a more modern invention; and from its poſition, when played upon, he conjectures, that* Jews Harp *is only a corruption of its original name,* Jaws Harp.

I am ſorry I can give no certain account of thoſe two incomparable inſtruments, the Salt-Box, *and the* Hum-Strum, *or* Hurdy-Gourdy; *but it is reaſonable to conclude, that the firſt was uſually performed on at feſtivals, and the other at funerals, and on ſerious occaſions.*

The Marrow-Bones *and* Cleavers *are undoubtedly our own invention, and do honour to the Britiſh nation. Theſe were originally made uſe of in our wars; when our brave anceſtors ruſhed on their enemies, (like the ancient Gauls,) claſhing their weapons, and ready to knock or cleave them down with thoſe very inſtruments, on which they could beat ſo terrible an alarm. Indeed, ſince the pernicious introduction of fire-arms, the* Marrow-Bones *and* Cleavers *have quitted the ſcenes of human ſlaughter, and are now confined entirely to the ſhambles.*

If this Ode, and the performance of it, contributes to leſſen our falſe taſte in admiring that foreign muſic, now ſo much in vogue, both the writer's and the compoſer's intention will be anſwered.

Dryden and Pope have been immortalized for their Odes on St. Cæcilia's Day: But theſe were unhappily adapted to the common inſtruments, which ignorance and falſe taſte have introduced among us. I make no doubt, but that all, who ſhall be preſent at the performance of this Ode at Ranelagh on the tenth of June, will at leaſt commend me for my endeavours to bring theſe noble long-neglected inſtruments (the Salt-Box, *the* Jaws-Harp, *the* Marrow-Bones *and* Cleavers, *and the* Hurdy-Gourdy) *in a notice, whatever opinion they may have of the Ode itſelf.*

N B. I have ſtrictly adhered to the rule of making the ſound echo to the ſenſe.

May 30, 1763.

AN ODE ON SAINT CÆCILIA'S DAY.

Part I. Overture. —— *Recitative accompanied.*

Be dumb, be dumb, ye inharmonious ſounds,
And mute that th' aſtoniſh'd ear with diſcord wounds:
No more let common rhymers profane the day,

Grand Chorus.

Grac'd with divine *Cæcilia's* name;
Let ſolemn hymns the awful feaſt proclaim,
And heav'nly notes conſpire to raiſe the heav'nly lay.

Recitative accompanied.

The meaner melody we ſcorn,
Which vulgar inſtruments afford;
Shrill Flute, ſharp Fiddle, bellowing Horn,
Rumbling Baſſoon, or tinkling Harpſichord.

Air.

In ſtrains more exalted the Salt-Box ſhall join,
And clattering, and battering, and clapping, combine
With a rap and a tap while the hollow ſide ſounds,
Up and down leaps the flap, and with rattling rebounds.

Recitative.

Strike, ſtrike, the ſoft Judaic Harp,
Soft and ſharp,
By teeth coercive in firm durance kept;
And lightly by the volant finger ſwept.

Air.

Buzzing twangs the Iron Lyre,
Shrilly thrilling,
Trembling, trilling,
Whizzing with the wav'ring wire.

A Grand Symphony, accompanied with Marrow-Bones *and* Cleavers.

Air.

Hark, how the banging Marrow-Bones
Make Clanging Cleavers ring,
With a ding dong, ding dong,
Ding dong, ding dong,
Ding dong, ding dong, ding dong, ding.
Raiſe your uplifted arms on high;
In long-prolonged tones
Let Cleavers ſound
A merry merry round
By banging Marrow-Bones.

To be repeated in FULL CHORUS.

Recitative accompanied.

Ceaſe, lighter numbers: hither bring
The undulating ſtring
Stretch'd out, and to the tumid bladder
In amity harmonious bound;
Then deeper ſwell the notes and ſadder
And let the hoarſe baſe ſlowly ſolemn ſound.

Air.

With dead, dull, doleful, heavy hums,
With mournful moans,
And grievous groans,
The ſober Hurdy-Gurdy * thrums.

* This inſtrument, by the learned, is ſometimes called a *Vant-Stru*, or *Bladder and String*; and ſometimes a tin canifter is uſed inſtead of a bladder.

PART II.

In order that the hearers, as well as the performers, may have ſome relief, it has been judged proper to divide this Ode *into two parts; but the pauſe, in the performance, is intended to be very ſhort:*

Recitative accompanied.

With magic ſounds, like theſe, did Orpheus' Lyre
Motion, ſenſe, and life, inſpire;
When, as he play'd, the liſt'ning flood
Still'd its loquacious waves, and ſilent ſtood;
The trees, ſwift-bounding, danc'd with looſen'd ſtumps,
And ſluggiſh ſtones caper'd in active jumps.

Air.

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The *Minſtrels* of the Saxons appear to be ſo ſimilar to the latter *Bards* of the Welſh, that there cannot be a doubt but they firſt originated from them [1]; about the time when the itinerant Bards began to degenerate, and to branch into various occupations, when they loſt the patronage afforded them at the death of their own Princes: indeed they were nearly annihilated altogether, by the ſavage policy of Edward the Firſt, and by the cruel edicts of the Henries [2]: and, what ſtrengthens this opinion is, their laws ſeem ſo congenial, that they muſt have been modelled from thoſe of the Bards; only with this difference, that the courſe of diſcipline was far leſs ſtrict amongſt the Minſtrels, and that they took the liberty of introducing Fable into their Songs; which was quite contrary to the laws of the Bards [3]. It is rather extraordinary, that no good hiſtory of the Minſtrels has yet appeared, though many of their ſongs have: nor is their profeſſion rightly underſtoood, for want of ſome judicious perſon to undertake to collect and publiſh their inſtitution, laws, occupations, immunities, pay, dreſs, &c; and to give them, *verbatim*, to the public: when that is done, I am convinced, that the true character of a Minſtrel will be found different to what it has generally been repreſented [4]. But, in order to convey ſome idea of that profeſſion, I ſhall exhibit here, a copy from a curious manuſcript, of the Steward's charge to the Minſtrels; (which I was favoured with from Mr. Douce:)

"The

Air.

Each ruddy-breaſted Robin
The concert bore a bob in,
And ev'ry hooting owl around;
The croaking frogs,
The grunting hogs,
All, all conſpir'd to raiſe th' enliv'ning ſound.

Recitative.

Now to Cæcilia, heav'nly maid,
Your loud united voices raiſe,
With ſolemn hymns to celebrate her praiſe,
Each inſtrument ſhall lend it's aid.
The Salt-Box with clattering and clapping ſhall ſound,
The Iron Lyre
Buzzing twang with wav'ring wire,
With heavy hum
The ſober Hurdy Gourdy thrum,
And the merry merry Marrow-Bones ring round.

Laſt Grand Chorus.

Such matchleſs ſtrains Cæcilia knew,
When audience from their heav'nly ſphere,
By harmony's ſtrong pow'r, ſhe drew,
Whilſt liſt'ning angels gladly ſtoop'd to hear."——

I am informed, that the famous Dr. Arne had formerly a Benefit Concert, in the Little Theatre, in the Haymarket, where he introduced all theſe inſtruments, and allotted to each of them a Solo part; and that this was the *Ode* to which he adapted them.

[2] See pages 33, 34, &c. 86, and p. 102, note 4. And more particularly, ſee *The Battle of Flodden Field*, an heroic poem, *with notes by Benſon*; page 2.

[3] King Edward the Firſt, and his ſucceſſors until Henry the Sixth's time, enacted ſpecial laws, that Welſhmen ſhould not enjoy their former liberties and cuſtoms; although, they and their poſterity had been ſo liberal in granting privileges to the Saxons, who came into this iſland. According to various edicts and decrees, eſpecially one of Henry the Fourth, the Welſh were kept under the yoke of ſervitude, and their own proper laws aboliſhed, and the Engliſh laws brought in; providing, by general command, that no man ſhould uſe the Welſh tongue in any court or ſchool. *Breviary of Britain, by Humphrey Lhwyd.* See alſo, pages 38 and 59 of this work; and *Leges Wallicae*, p. 543, 547, and 548.

[3] See pages 31 and 58.

[4] In caſe any perſon ſhould undertake ſuch a work, I beg leave to ſuggeſt a few more hints, which may be uſeful in ſuch an undertaking. To obtain farther particulars, it will be neceſſary to inveſtigate the religious ceremonies in monaſtic records, where Minſtrels were employed [1]; public celebrations; Games and Sports [2]; Revels [3], of dancing, maſking, and ſerenades; feſtivals at Chriſtmas, Eaſter, and Whitſuntide: church feaſts of ſaints; church-ales; Whitſon-ales [4]; Wakes [5]; Bridals; and Interludes [6]: All-hallows; feaſt of St. Erkenwald; feaſt of Purification of our Lady; Midſummer-Day, &c. Of Jeſters or Fools [7]; Waits [8]: Mummers [9]; Morris-dancers [10]; merry-Andrews; Magicians [11]; Jugglers, &c.——

[1] See page 11 of this work.——Bede's Church Hiſtory.——*Britannia Sancta*, or Lives of the moſt celebrated Britiſh, Engliſh, Scottiſh, and Iriſh Saints, in two volumes quarto.——

[2] See the *Ancient Britiſh Games*, in page 36; which are ſaid to be as old as the time of King Arthur. Alſo, Brand's Popular Antiquities, chap. XVII. p. 201, &c.—King Charles's declaration to his ſubjects, concerning lawful ſports to be uſed.——And the downfall of May-Games, by Tho. Hall.

[3] See an account of the *Maſter of the Revels*.——Alſo, Dugdale ſpeaks of the Revels of Lincoln's Inn, as appeareth in 9th Henry VI——*Hawkins's Hiſtory of Muſic*, Vol. IV. p. 392. Vol. II. p. 113, 137.——King Henry the VIIIth had a maſquerade at Greenwich.——Likewiſe, ſee *Popular Antiquities, by Brand.*

[4] *Hawkins's Hiſt. of Muſic*, Vol. IV. p. 383. And the Anatomy of Abuſes, by Philip Stubs.

[5] Brand's Popular Antiquities, p. 299.

[6] Interludes are common in Wales, and they uſed to be the ſame in Cornwall.

[7] A jeſter is well characterized in *Shakſpeare's Tempeſt*: and is commonly a principal character in the Welſh interludes: It firſt originated, probably, from the *Tedaw*, ſee page 84.

[8] Waits are muſicians of the lower order, who commonly perform upon wind inſtruments, and they play in moſt towns, under the windows of the chief inhabitants, at midnight, a ſhort time before Chriſtmas; for which they collect a Chriſtmas-box, from houſe to houſe. They are ſaid to derive their name of *Waits* from being always in waiting to celebrate weddings, and other joyous events, happening within their diſtrict. Alſo, ſee *Brand's Hiſtory of Newcaſtle upon Tyne*, Vol. II. p. 351 and 717. There is a building at Newcaſtle, called *Waits Tower*, which was formerly the meeting-houſe of the town-band of muſicians. *Ibid.* Vol. I. p. 16.

[9] It is cuſtomary in North Wales, about Chriſtmas, for the young farmers, both men and maids, to go about to their neighbours houſes, diſguiſed in each others clothes, and ſometimes in maſks. They are called *Gwrachod*, probably from their aſſuming old characters, or wizards. They act various antic diverſions, and dance, and ſing; for which they get good cheer; or ale, apples, and nuts. Likewiſe, to convey a more perfect idea of the *Mummers* in England, I ſhall inſert here a traditional ſort of thing, which is ſtill acted in Oxfordſhire, about Chriſtmas, by the Mummers

THE MUMMERS:

A Knight enters with his ſword drawn, and ſays:

Room, room, make room brave gallants all,
For me and my brave company!
Where's the man, that dares bid me ſtand;
I'll cut him down with my bold hand?

St. George. Here's the man, that dares bid you ſtand,
He defies your couragious hand!

The Knight. Then mind your eye, to guard the blow,
And ſhield your face, and heart alſo.

St. George gets wounded in the combat, and falls.

Doctor, Doctor, come here and ſee,
St. George is wounded in the knee:
Doctor, Doctor, play well your part,
St. George is wounded in the heart!

The Doctor enters.

I am a Doctor, and a Doctor good,
And with my hand I'll ſtop the blood.

The Knight. What can you cure, Doctor?

The Doctor. I can cure coughs, colds, fevers, gout,
Both pains within, and achs without:
I will bleed him in the thumb!

St. George. O! (will you ſo?) then I'll get up, and run!

Some more Mummers, or Minſtrels, come in, and they ſing the following ſtanza, accompanied by the Hurdy Gourdy.

"My father he kill'd a fine fat hog,
"And that you may plainly ſee;
"My mother gave me the guts of the hog,
"To make a Hurdy-Gourdy."

Then they repeat the ſong in full chorus, and dance.——

In former times, it appears, that the firſt nobility went about at Chriſtmas, in the character of Mummers. See *Brand's Popular Antiquities, chap.* XVI. p. 196, &c. In the third year of Henry the VIIIth an act was made againſt Mummers; *vide* the ſtatutes.

[10] The

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" The Charge delivered in the Muſic Court of the Honour of Tutbury.

" Gentlemen of theſe Inqueſts!

" The annual cuſtom and uſage of this honourable and ancient Court having now called you together, ſomething, I ſuppoſe, is expected ſhould be ſaid of the delightful Art and harmonious Science you profeſs."

" Gentlemen, The nature of your Art conſiſts in raiſing and ſkilfully regulating harmonious ſounds. All ſounds (as the philoſopher obſerves,) ariſe from the quick and nimble eliſion, or percuſſion, of the air, being either divided by the Lips, or reeds, of Pipes, Hautboys, Flutes, or other wind inſtruments, or elſe ſtruck and put into motion by the tremulous vibration of ſtrings, yields an agreeable ſound to the ear. Now, it is your buſineſs, Gentlemen, to regulate, compoſe, and expreſs, theſe ſounds, ſo as to cauſe the different tones, or notes, to agree in concord, to make up one perfect concert and harmony.

As for the Antiquity of Muſic, it will ſuffice, that we read of *Jubal*, the ſon of Lamech, the ſeventh from Adam, (whom ſome will have to be the Apollo of the Heathens,) being the father of all ſuch as handle the Harp and Organ, and probably, moſt other ſorts of muſic. After the Flood [12] - are firſt ſaid to have had this Art; and, about the time of the confuſion of tongues, Miſraim, the ſon of Ham, is ſaid to have carried this Art, with its company, into Egypt, where it was ſo much practiſed and improved, that ſucceeding generations, who knew not the writings of Moſes, believed the Egyptians were the firſt inventors of muſic. Laban, the Syrian, expoſtulated with his ſon in law, why he would not let him ſend him away with Mirth, and with Songs, with Tabret and with Harp.

But the Heathen writers are much divided about the author or firſt invention thereof: ſome ſay Orpheus, ſome Lynus; (both famous poets and Muſicians;) others Amphion; and the Egyptians aſcribed the invention to Apollo; but, as I before obſerved, the ſacred Hiſtory puts an end to this conteſt, by telling us, that *Jubal*, the ſon of Lamech, and brother of Noah, was father of all ſuch as handle the Harp and Organ; and, probably, many other kinds of muſic: for, what variety of inventions, as well as improvements, of muſical inſtruments, might not be expected from ſuch a genius, in the ſpace of ſeven or eight hundred years experience? This *Jubal* (as I before ſaid) is by the learned thought to be the Apollo of the Heathens; but, as ſacred and profane Hiſtory make them cotemporary, we may reaſonably infer, that the Egyptians held this ſcience in the higheſt eſteem, from their making Apollo (the God of Wiſdom) the god of it.

There is not the ſmalleſt orb we behold amidſt the glorious canopy of the Heavens, nor the minuteſt ſpecies of the animal or vegetable creation throughout the terraqueous globe, as well in its make, motion, and appendances, but in its motions, compoſition, and œconomy, like an Angel ſings. For, when we conſider the exquiſite Harmony that viſibly appears through the whole creation, and the feathered race, as one heavenly chorus, continually warbling forth their praiſe to the Great Creator; I ſay, when we permit ſuch thoughts as theſe to have due influence upon us, we muſt conclude that the univerſal frame is derived from Harmony; and that the eternal mind compoſed all things by the laws of muſic; and which gives plain and evincing hints to mankind, that, as nothing but beauty, ſymmetry, and true Harmony are diſcovered through the creation, ſo their duty to the Great Creator would be beſt expreſſed by a chain of harmonious actions, agreeable to reaſon and the dignity of their natures, and ſuch as would really beſpeak God's ſervice to be the moſt perfect freedom.

Thus is muſic a repreſentation of the ſweet content and harmony which God in his wiſdom has made to appear throughout all his works. With what noble and ſublime contemplations ought the melodious ſcience of muſic naturally to inſpire our minds!

Thus Holy *David*, the Royal Pſalmiſt, well experienced the powerful effects of muſic. You ſeldom meet him without an inſtrument in his hand, and a pſalm in his mouth. Holy metres and pſalms he

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[10] The Morris dancers are fully deſcribed in the laſt edition of Johnſon and Stephens's Shakeſpeare, in the notes at the end of the firſt part of *Henry the Fourth*; and a print of them from an ancient painted window. See alſo, the notes to Love's Labour loſt, act III. There is a very curious picture that contains a group of Morris-dancers, at Lord Fitz-Williams's Houſe, in Richmond-Green, which formerly was brought from the old palace there. It was painted by *Vinkenboom*, about the reign of Charles the Firſt; and there is a bad print taken from it, engraved by Godfrey, in 1774. Query, whether *Morris* is derived from *mawr-rwyſc*, powerful, warlike; or from *môr rys*, a ſea-faring hero? (Dr. Johnſon derives it from the Moors, and ſays it was probably a kind of Pyrrhic or military dance: ſee the ſword-dance deſcribed in *Brand's Popular Antiquities*, chap. XIV. and the appendix, p. 404.) In ſome Counties the Morris-dancers go about at Whitſuntide. But *Plot's Hiſtory of Staffordſhire* mentions the Hobby horſe dance, at Chriſtmas, *chap* X. 66 ——Some imagine that this dance firſt took its riſe from the Druids, as well as many other feſtival entertainments, and characters; that of the Buffoon, or Merry Andrew, who uſually bears a principal part in the Morris dance, is ſaid to have been originally intended as a ridicule on the Druids, or a mock Druid. However, I refer the curious to more on this ſubject, in *Brand's Popular Antiquities*, chap. XIV. p. 174, 175; and the appendix, p 499, and 400.——Lewiſe, Hawkins's Hiſtory of Muſic, Vol. II. p. 135.——*Feuillet on Dancing*, by Weaver, 12mo. p. 171.

[11] See p. 70, &c.

[12] See *Eccleſiaſticus*, Chap. XLIV. &c.

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dedicated to his chief muſician Jeduthun, to compoſe muſic to them; he was one in whom the Spirit of God delighted to dwell; no evil ſpirit can ſubdue that mind where muſic and harmony are lodged. When David played before Saul, the evil ſpirit departed immediately. The uſe of muſic was continued in the Jewiſh church until the deſtruction of the Temple and Nation by Titus, and the uſe of it began in the Chriſtian church in the time of the Apoſtles. The Chriſtian Emperors, Kings, and Princes, in all ages, and all Nations, to this day, have had this divine ſcience in great eſteem and honour, as well for divine as civil uſes; not only Jews and Chriſtians, but moſt of the heathen poets and philoſophers, were ſkilful muſicians. Homer, who was a ſkilful maſter in that ſcience, introduces Achilles quelling his rage againſt Agamemnon by the help of muſic. And the poet feigned that Orpheus drew trees, ſtones, and floods; ſince nought, ſo ſtockiſh hard and full of rage, but muſic, for the time, doth change its nature. Plutarch tells us of Terpander's appeaſing a ſeditious inſurrection in Lacedemonia by his harmonious lays. Pythagoras is ſaid to have ſoftened fierce Minas; Aſclepiades to have put a ſtop to ſedition; Damon to have reduced a drunken man to ſobriety, and petulent men to a modeſt behaviour; and Xenocrates to have brought madmen to themſelves, and all by the help of muſical ſounds. The evil ſpirit was removed from Saul, and he propheſied, and this by the efficacy of muſic. And Eliſha, when he was conſulted by the three Kings that marched againſt Moab, called for a Minſtrel; and, when the Minſtrel played, the hand of the Lord came upon him. Muſic expels poiſon by rarifying and exhilarating the ſpirits. Perſons bit by the tarantula have been (as by good authors we are informed) cured by muſic. Amphion was ſo great an orator and muſician, that, by the power of his oratory, and powerful touch of his muſical Lute, the ſtones that built Thebes, a city in Egypt, danced after him to the place where they ſhould be laid; and his moving oratory, ſweet harmony, and muſical ſounds, did ſo creep unto the ears, and ſteal upon the hearts, of a people, rude and uncivilized, as engaged them to live peaceably together at Thebes, where he was King.

Muſical ſacrifices and adorations claimed a place in the laws and cuſtoms of the moſt different nations. The Grecians and Romans, as well as Jews and Chriſtians, unanimouſly agreed in this, as they diſagreed in all other parts of their ceremonies. The Greeks and Romans had their college, or ſociety of muſicians, whoſe art they thought uſeful to introduce virtue and excite courage. Tully tells us, that the ancient Grecians (the politeſt people of the age) did not think a gentleman well-bred, unleſs he could perform his part at a concert of muſic, inſomuch that Themiſtocles (though otherwiſe a great man) was taxed for being defective in this accompliſhment.

But, to come nearer to ourſelves, hiſtory tells us, that the ancient Britons had Bards before they had Books; and the Romans, by whom they were conquered, confeſs the mighty power the Druids and Bards had over the people, by recording in their Songs the deeds of heroic ſpirits, and teaching them both Laws and Religion in Rhymes and Tunes.

And the long continuance of this very Court of Minſtrelſy [1] is a teſtimony of the antiquity of Muſic amongſt us.

Theodoric, in an epiſtle to Boëtius, ſays, when this queen of the ſenſes comes forth in her gay dreſs, all other thoughts give way, and the ſoul rallies its powers to receive the Delight which ſhe gives; ſhe cheers the ſorrowful, ſoftens the furious and enraged, ſweetens ſour tempers, gives a check to looſe, impure, wanton, thoughts, and melts to pure and chaſte deſires; ſhe captivates the ſtraying faculties, and moulds them into a ſerene, ſober, and juſt, œconomy.

I ſay, Gentlemen, the force of muſic is wonderful; how ſtrangely does it awaken the mind; it infuſes an unexpected vigour, makes the impreſſion agreeable and ſprightly, gives a new capacity as well as ſatisfaction; it riſes and falls, and counterchanges the paſſions; it charms and tranſports, ruffles and becalms, and governs with an almoſt arbitrary power; there is ſcarcely any conſtitution ſo heavy, or reaſon ſo well fortified, as to be abſolute proof againſt it. Ulyſſes, as much a hero as he was, durſt not truſt himſelf with Syren's voices. Timotheus, a Grecian, was ſo great a maſter of muſic, that he could make a man ſtorm and ſwagger like a tempeſt, and then, by altering his notes and time, he would take him down again and ſweeten his temper in a trice. One time, when Alexander was at dinner, this man played a Phry-

[1] The *Minſtrels* ſeem to have been the genuine ſucceſſors of the latter Bards. The word *Minſtrel* does not appear in uſe in England before the Norman conqueſt. The Minſtrels continued down to the reign of Elizabeth, in whoſe time they had loſt much of their dignity, and were ſinking into contempt and neglect. See Statutes 39 of *Elizabeth*, c. 4, ſ. 2. And 43 *Eliz. Cap. XV.*

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gian air, the prince immediately riſes, ſnatches up his launce, and puts himſelf in a poſture of fighting; the retreat was no ſooner ſounded by the change of the notes, but his arms were grounded, and his fire extinct, and he ſat down as orderly as if come in from one of Ariſtotle's lectures.

Have you, Gentlemen, never obſerved a captain at the head of a troop or company, how much he has been altered at the ſound of a Trumpet, or the beat of a Drum, or what a vigorous motion, what an erected poſture, what an enterpriſing viſage? all on a ſudden his blood changes in his veins, and his ſpirit jumps like gunpowder, and ſeems impatient to attack the enemy. Muſic is able to exert its force, not only upon the affections, but on the parts of the body, as appears from Mr. Derham's ſtory of the Gaſcoign Knight that once had diſobliged him; and, to be even with him, cauſed, at a feaſt, a Bagpipe to be played when he was hemmed in with the company, which made the knight to be-p—s himſelf, to the great diverſion of the company.

But farther, Gentlemen, not only mankind, but the very beaſts of the field, are delighted with muſic. The beaſts of the plough, their toil is rendered eaſy, and the long fatigue they daily undergo, is inſenſibly ſhortened by the rural Songs and cheering Whiſtle of the drivers. Not only dogs and horſes, (thoſe docile and ſagacious animals,) but even the rugged bears themſelves, dance to the ſound of pipes and fiddles.

Do but note a wild and wanton herd, or race of youthful and unbacked colts fetching mad bounds, bellowing and neighing aloud, (the hot conditions of their blood,) if they perchance to hear a Trumpet ſound, or any muſic touch their ears, you ſhall perceive them make a mutual ſtand, and their ſavage eyes turned to a modeſt gaze, by the ſweet powers of muſic.

The famous Mr. John Playford tells us a remarkable ſtory to this purpoſe; that himſelf, once travelling near Royſton, met a herd of ſtags, about 20, upon the road, following a Bagpipe and Violin: when the muſic played they went forward, when it ceaſed they all ſtood ſtill; and in this manner they were conducted out of Yorkſhire to the King's palace at Hampton-court.

But not only brute beaſts, but even inanimate bodies, are affected with ſounds. Kircher mentions a large ſtone that would tremble at the ſound of one particular organ-pipe. Merſennus alſo, among many relations, tells us of a particular part of a pavement that would ſhake as if the earth would open when the organ played; this is more probable than what he relates about antipathy, (to wit,) that the ſound of a Drum, made of a wolf's ſkin, would break another made of a ſheep's ſkin; and that poultry would fly and cackle at the ſound of a Harp-ſtring made of a fox's gut. The great Boyle alſo tells us, that he tried an arch that would anſwer to C fa, and had done ſo 100 years; and that an experienced builder told him, any well-built vault would anſwer ſome determinate note; and Mr. Derham tells us, that one Nicolas Petter, a Dutchman, could break round glaſſes with the ſound of his voice.

It is the common or civil uſe of muſic that concerns you Gentlemen, that owe ſuit and ſervice to this Court; and in that the world has not wanted examples, even of Emperors, Princes, and the greateſt and moſt illuſtrious perſons that have not diſdained both to learn and practiſe your art. It is muſic which gains you admittance and acceptance in courts and palaces. In ſhort, Gentlemen, what feaſt, what play, aſſembly, or ball, what country wakes, merriment, or entertainment, can be well held without ſome of your ſociety. Our great dramatic poet ſays,

" The Man that hath not Muſic in his ſoul,
" And is not mov'd with concord of ſweet ſounds,
" Is fit for treaſons, ſtratagems, and ſpoils;
" The motions of his ſpirit are dull as night,
" And his affections dark as Erebus:
" Let no ſuch man be truſted."———

And now, Gentlemen, having ſpoke a few words of the nature, antiquity, uſefulneſs, and wonderful effects, of muſic, I ſhall now proceed to inform you, that, as long as the ancient Earls and Dukes of Lancaſter, who were ever of the Blood Royal, had their abode, and kept a liberal hoſpitality at their Honor of Tutbury, there could not but be a general concourſe of people from all parts, for whoſe diverſions all ſorts of muſicians were permitted likewiſe to come to pay their ſervices; amongſt whom, ſome quarrels and diſorders now and then ariſing, it was found neceſſary, after a while, that they ſhould be brought under Rules and Laws, and that the end of your attendance and ſervice at this time is the preſervation of the

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the dignity of this noble Science, and for putting thoſe Laws into execution, by puniſhing all abuſes and diſorders happening by any of your ſociety within this Honor; for which end you have a Governor appointed you, by the name of a King, who has ſeveral officers under him to ſee to the execution of the ſeveral Laws and cuſtoms belonging to this ancient community.

1ſt. Gentlemen, you are to inquire into the behaviour of the ſeveral Minſtrels, within this Honor, ſince the laſt Court.

2d. Whether any of them have abuſed or diſparaged their honourable profeſſion by drunkenneſs, profane curſing and ſwearing, ſinging lewd and obſcene Songs, playing to any company or meetings on the Lord's day, or by any other vice or immorality, or by intruding into any company unſent for, or by playing for any mean or diſgraceful reward?

3d. Whether any of the Minſtrels within this Honor, that ſhould be the known maſters of concord and harmony, have been themſelves guilty of any brawls, quarrels, or diſorders?

4th. Whether the Minſtrels within this Honor have been decent in their apparel, and ſkilful in their art, and reſpectful to their ſupreme, the King of the Minſtrelſy? Whether their laſt year's officers of the Minſtrelſy have well performed the duty of their reſpective offices?

5th. Whether any Minſtrels, that owe Suit and Service to this Court, have appeared and done their Suit?

6th. Whether any Minſtrels have exerciſed their Art within this Honor, not being allowed and inrolled in this Court? And, if you find any Minſtrels within this Honor to have offended in any of theſe particulars, you are to preſent them.

And, in the laſt place, Gentlemen, it muſt be recommended to you, that you chuſe Skilful and Good Men to be Officers of the Minſtrelſy for the enſuing year. The King is to be choſen out of the four Stewards for the preceding, and one year out of Staffordſhire, and another out of Derbyſhire, interchangeably; and the four Stewards, two out of Staffordſhire, and two out of Derbyſhire, three of them to be choſen by you, and the fourth by the Steward of this Court and the Bailiff to the Earl of Devon[1]."

The original *Charter* granted at *Tutbury*, in Staffordſhire, *to the King of the Minſtrels*, by John of Gaunt, duke of Lancaſter, dated the 22d of Auguſt, 1380, in the fourth year of the reign of ſweet Richard the Second, and intitled, *Carta le Roy de Miniſtralx*, which was written in old French; ſee *Dugdale's Manaſticon Anglicanum*, Tom I. p. 355, and Tom II. p. 873, 2d edition; and partly tranſlated in Plot's Hiſtory of Staffordſhire, Chapter the Xth, 69, 70, &c. and in *Blount's Ancient Tenures*, by *Beckwith*, p. 303, &c. with a farther account of the manner of electing the King of the Minſtrels, and his Officers. Likewiſe, in all probability, there muſt be more information on this ſubject to be found among the ancient records in the *Dutchy Court of Lancaſter*, *London*; and in the poſſeſſion of the preſent *Duke of Devonſhire*, lord of Tutbury.

I muſt not omit to mention a remarkable anecdote of the origin of the *Minſtrel Juriſdiction*, in Cheſhire, which happened about the year 1214; and perhaps, the earlieſt inſtance of the kind among the Engliſh. *Ranulph Bowen Blaendaval*[2], or Blundeville, the ſixth earl of Cheſter, who is ſaid to have atchieved ſeveral military enterpriſes againſt *Llewelyn ab Iorwerth*, Prince of Wales; but one time meeting with the ſaid Prince, and being ſenſible of his inability to withſtand him, he was obliged to retire for refuge into the caſtle of *Rhuddlan*, in Flintſhire, wherein Llewelyn beſieged him: in conſequence of this, he ſent expreſſes with the utmoſt privacy to his General, Roger Lacy, conſtable of Cheſter, and earneſtly deſiring his immediate relief. Theſe expreſſes found Lacy at Cheſter, during the anniverſary of the Midſummer Fair; and, as the occaſion was critically urgent, from the imminent peril of the earl's life, the General immediately marched with a tumultuous croud of *Players*, *Muſicians*, and all the perſons he could poſſibly aſſemble; of whom great numbers had been tempted to Cheſter, by the celebration of this feſtal anniverſary. *Llewelyn*,

[1] The ſteward who preſided at the court of the Minſtrels at Tutbury, in Mr. Blount's time, was the *Duke of Ormond*, and *Mr. Edward Foden* his deputy. The *earl of Devon* was then Prior.

The diſtricts of the Honor of Tutbury, under the *King of the Minſtrels*, anciently comprehended the counties of Stafford, Derby, Nottingham, Leiceſter, and Warwick; and all the Muſicians within thoſe counties paid their ſuit and ſervice to the King of the Minſtrels. *Blount's Ancient Tenures of Land, by Beckwith*, pp. 309, 311, &c. ed. 1784.——

In the reign of Edward the Fourth, a ſerjeant of the king's Minſtrels occurs; and in a manner, which ſhews the confidential character of that officer, and his facility of acceſs to the King at all hours, and on all occaſions. *Warton's Hiſt. of Engliſh Poetry*, Vol. II. pp. 105, 134, &c.

The *Cheſhire* Minſtrel meeting was diſcontinued in 1758; and *Tutbury* in the year 1778. *Shakeſpear* flouriſhed about the year 1610; *Playford* about 1670; *Dr. Derham*, and *Boyle* about 1680; who are all mentioned in the above *Charge to the Minſtrels*; therefore, it muſt have been delivered ſome time afterwards.

[2] This *Ranulph* took the name of Blaendaval from being born in Powis, at *Album Monaſterium*, near the town of *Oſweſtry*.

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alarmed at the approach of this vaſt multitude, raiſed the ſiege with the utmoſt precipitation; and, after earl *Ranulph's* return in triumph, the effuſions of his gratitude formed his firſt acts of ſovereignty, by rewarding *Lacy* with an *excluſive prerogative* over thoſe particular *trades and myſteries*, which had been exerciſed by theſe fortunate and ſignal inſtruments of his royal preſervation. The conſtable's ſon, John Lacy, reſerved his *excluſive privilege* over ſome of thoſe mechanic occupations, but granted the *Minſtrel prerogative* to *Hugh Dutton*, of *Dutton* [1], and his heirs; the ſon of that *Ralph Dutton* who is ſuppoſed to have particularly marched at the head of the band of *Minſtrels*. Thus conſigning the rule and juriſdiction over this *Muſical profeſſion* to that family, whoſe anceſtor had ſo valiantly commanded them, in the capacity of a body of victorious ſoldiers [2].———

It may be neceſſary to add one thing more on the ſubject, which I ought to have mentioned before. The Welſh term for the *Harp* is TELYN [3], which is not only of very high antiquity, but its etymology indicates, that it was applied to the *firſt ſtringed inſtrument*, for, it means a *thing ſtretched*, or *on the ſtretch*; a name which could not, with any propriety, be applied to any one particular inſtrument, if there were a variety of them when it was ſo applied. The root of TELYN is *Tél*, i. e. *what is ſtraight, even*, or *drawn tight*; whence alſo ANNEL, *a ſtretch, a tenſion, a prop, a ſpringe*; and ANNELU, *to ſtretch, to bend a bow, to take aim*. Hence it is very evident, that the name TELYN is coeval with the knowledge of a ſtringed inſtrument amongſt the CYMBRI; and it followed, as a matter of courſe, that all the varieties invented in after-times muſt have ſome other appropriate appellation [4]. The antiquity of the word TELYN is ſingularly corroborated by the circumſtance of the coaſt of France, where *Toulon* is ſituated, being anciently called the promontory of *Cithariſtes* [5], and the town itſelf *Telo Martius* [6].

The Anglo-Saxon name for *Telyn* is ꝑeapp, or ꝑapp, which is uſed through both the Teutonic and Roman dialects [7]; and, I believe, the earlieſt mention of it under that name is by *Venantius*, about the year 600 [8]. In a manuſcript of about the ſeventh century, in the monaſtery of St. Blaſius, quoted by *Gerbertus*, the prince Abbot of that monaſtery [9], there is a repreſentation of a Harp, intitled, *Cithara Anglica*, which is preciſely the ſame ſhape as the preſent Harps, only more ſimple, and with a fewer number of ſtrings. We find Harps ſculptured, both in ſtone and in wood, on ſeveral of the moſt ancient Cathedrals in England and Wales [10]; and drawn in old miſſals and illuminated manuſcripts.———

[1] The manſion and lordſhip of *Dutton*, in Cheſhire, are now the property of Mrs. Bullock, wife of John Bullock, eſq. of Falkborne-hall, and repreſentative of the borough of Maldon, in Eſſex.

[2] See more on the ſubject in *Lhoyd's Hiſtory of Wales*, by *David Powel*, edition of 1584, pages 296, 270. Sir Peter Leiceſter's Antiquities of Cheſhire, Part II. Chap. VI. p. 141, &c.; and particularly in *King's Vale Royal of England illuſtrated*, Part II. p. 29—Doomſday Book, *Glouceſterſire, Berdic, Joculator Regis, habet* iii *villas et ibi* V. *car. nil redd.* See Anſtis, Ord. Gart. ii. 304. *Joſeph Keebles Statutes at large*, 39 Elizabeth, Chap. IV. § 2. 10.—Stat. 43 Eliz Cap. IX.—Stat. 4 Henry IV. Cap. XXVII. —Stat. 1 Jac. I. Cap. XXV. 20.—Walter Heming's Chronicle, Chap. XXXV. p. 591.—Hawkins's Hiſtory of Muſic, Vol. II. pp. 48, 54, 61, 64, 106, 290, 296, &c. Vol. III. p. 479, &c. Vol. IV. pp. 260, 277, &c.—Burney's Hiſt. of Muſic, Vol. II. pp. 268, 367, &c.—Stow's Survey of London continued by Strype.——The *Account of Queen Elizabeth's Entertainment at Killingworth Caſtle, Warwickſhire*, &c.—And Warton's Hiſt. of Engliſh Poetry, Vol. II. p. 105.———

[3] *Telyn* is mentioned by *Taliesin* about 540; ſee p. 100.—Alſo, in *King Howel's Laws*, as early as the year 914, and probably much earlier, (becauſe thoſe laws were only collected, and part written at that period, by *Blegabred*;) which ſtatutes were ſince publiſhed under the title of *Leges Wallicæ*; pp. 70, 162, 266, 267, and 415, of that book; and pp. 94, 97, of this work.

Likewiſe, there is a townſhip in Montgomeryſhire, called *Tre'r Delyn*; and another place near Llancarmon, in Glamorganſhire, called *Cae'r Delyn*, or *Llan Caer Delyn*.——

Two *Englynion* to ſolicit a Harp-key:

Eſorch gogwrn cildwrn coel-dant, chwip dyllwir
Chwap dwyllwr y mwyndant;
Rheolwr tendwr tyndant,
Cú arv têg cywirva tant.

Cwpplysſorch aurdorch irdeg, cu rowndorch
Cywreindeb bleth landeg;
Cain irdorch canu aurdeg,
Cywreinſorch yn deirſorch dêg.——

[4] I am indebted to Mr. William Owen for his aſſiſtance in the above etymology; whom alſo on other occaſions I have often conſulted in obſcure paſſages, owing to his ſingular knowledge in the Ancient Britiſh language; and when his *Geiriadur Cymraeg a Saeſoneg*, or Welſh and Engliſh Dictionary, is completed, it will throw much light on Welſh literature; which work is now publiſhing by Williams, N° 11, in the Strand.———

[5] *Pliny*.——Gough's Camden, Vol. I. p. 15, of the account of the firſt inhabitants of Britain.

[6] *Antonimus*.——Camden ſays, if you aſk our Britons what they call a Harp, they preſently will anſwer you *Telyn*. And if you could raiſe an ancient *Phœnician*, and aſk him, what are ſongs played on the Harp? and he would anſwer you *Telin*.—Sammes's Britiſh Hiſtory, p. 67.

[7] Johnſon's Dictionary.

[8] *Venantius Fortunatus*, Lib. 7, Carm. 8.—Alſo, ſee pp. 90, and 94, of this work.

[9] *Gerbertus, De Muſica Sacra*, Tom. II. in Calcem.

[10] There is a Harp carved on the entrance into the Chapter-houſe of *Weſtminſter-Abbey*; another in the groin of the roof, over one of the North doors of the *Abbey*; and another in the Eaſt cloiſter, over the door of the record-office, of the Abbey.—Another on one of the capitals of the columns in the French church at Canterbury, ſuppoſed to be of about the year 900; *Antiquarian Repertory*, Vol. I. p. 57. There are two Harps carved on the outſide of a door of the South iſle of the nave of *Ely cathedral*, and on the under-part of the ſeats of the choir of that cathedral; which latter was erected in the year 1328. And, on the front of *Litchfield cathedral*, there is a ſtatue of King David playing on the Harp. Alſo, there are all ſorts of ancient muſical inſtruments faithfully delineated in *Carter's Specimens of Ancient Sculpture and Painting*, Numbers 12, 13, 25, &c.—On the Staffordſhire *Clogg*, or Ancient perpetual Almanack, there are hieroglyphics to expreſs the feſtival days; from the firſt of March a Harp is the ſymbol, ſhewing the feaſt of St. David, who uſed to praiſe God on that inſtrument.—*Plot's Hiſt. of Staffordſhire*, Chap. X. pp. 420, 429, &c.

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The *Crwth* is the second in rank of the Welsh musical instruments: its antiquity is such among the ancient Britons, that there is every reason to believe it to be the prototype of the Violin, and all the fidicinal instruments [1]. The *Crwth* is so called from its protuberant or bellying form, whence it is also a term for a box, or trunk; as *Crwth halen*, a salt-box [2]. The sound of the Crwth is very melodious, and was frequently used as a tenor accompaniment to the Harp; but is now become extremely rare in Wales [3].

After all the most diligent investigation into Greek, Roman, and other, antiquities, the only thing that ever I met with, which had any similitude of form with our Harp, (the Hebrew excepted, which I have already mentioned,) was in a folio book intitled, *Ser Turchische Schau-plak*, &c. (or a Series of Prints, said to have been drawn from natural Turkish figures,) engraved by *Melchior Lorick de Flensbourg*, printed at Hamburg, A. D. 1685, and plate 86, where there is a *Harffenspielerin*, or female Harpist delineated, playing on a kind of Harp; the body of which instrument is exactly the shape of an Indian canoe set up an-end, and continued by a bar, nearly in a horizontal position on one side of the bottom of it; which both together form an angle, (somewhat of the figure of a short-footed scythe with its blade upwards,) and filled with strings which are screwed in the bottom bar. The upright body, or boat-like curve of this instrument, must have been made of very pliant wood, and perhaps the only possible way it could have been formed to sustain the great tension of the strings without a pillar. The figure of this Harp appears so extremely simple, that one is rather led to believe there was such an instrument, and not altogether fancy. Likewise, I have seen an illuminated East-India drawing, where there was an Angel, or a Cupid, playing on a similar kind of Harp, formed somewhat of the shape of a lizard. Notwithstanding the possible existence of this instrument, after all the diligent enquiries which I have been able to make respecting it, I am informed, from good authority, by Gentlemen who have travelled over those countries, that no such an instrument is now used either in Turkey, Persia, nor India; therefore, since it is not to be found in those regions at present, it still remains a doubt, whether it ever existed, and originated only from the imaginations of the draughtsmen.——

The Coromantee negroes of the gold coast, in Africa, play upon a musical instrument called the *Bentwo*, which is something in the form of an archer's bow, and made of a piece of hoop of about three-quarters of a yard long, and strung with two strings.

Respecting the *Theban Harp*, which was communicated by Mr. Bruce to Dr. Burney, and said to have been drawn from an ancient painting in one of the sepulchral grottos of the first kings of Thebes: On this instrument Dr. Burney makes the following observations: "The number of strings, the size and form, and the elegance of its ornaments, awaken reflections, which, to indulge, would lead us too far from our purpose, and indeed out of our depth. The mind is wholly lost in the immense antiquity of the painting in which it is represented. Indeed the time when it was executed is so remote as to encourage a belief, that arts, after having been brought to great perfection, were again lost, and again invented, long after this period." If one may offer a conjecture, after so judicious a critic as Dr. Burney, we have great reason to doubt the authenticity of the Theban Harp. In the first place, its antiquity, ornaments, and elegance, are suspected; and particularly the want of a pillar to support the comb of it, which could not easily be contrived to withstand the tension of the strings, even if it was made of mettle, and with that lightness with which it is described. In the next place, it is delineated as if it was made to stand without support in an equilibrium manner, which certainly is a very recent invention, even so late as when the pedals were added to the Harp; that is, about 37 years ago.

Query, Whether the Theban Harp originated in a phantasm? or else the drawing must have been greatly exaggerated, from the simplicity of the original painting. At the same time it is a doubt whether painting was known at the early period which Mr. Bruce describes; or, granting it was, is it possible that it should be preserved so long as to exist at this day? After all, in all probability, the first idea of the Theban Harp must have been taken (though considerably altered) from the print, or from an imaginary India drawing, which I have just mentioned in the beginning of this note.——

[1] *Romanusque Lyræ, plaudat tibi, Barbarus Harpâ,*
Græcus Achilliacâ, Crotâ Britannâ canat.
Venantius Fortunatus, Lib. VII. Carm. 8.

"*Pôb pencerdd o'r a eſtynno Arglwydd ſwydd iddo, yr Arglwydd ddyly geiſtaw iddo Offer, nid amgen, Telyn i ûn, Crwth i un arall, Piban i'r trydydd: ac wyntau pan vont meirw a ddylyant eu gadaw i'w Harglwydd.*" Leges Wallicæ, pp. 69 and 70.

"Every chief Bard, to whom the prince shall grant an office, the prince shall provide him an instrument; a Harp to one, a Crwth to another, and Pipes to the third; and, when they die, the instruments ought to revert to the prince."——

"*Wythved yw y Bardd Teulu: Telyn a gaiff gan y Brenin, a modrwy aur gan y Vrenines pan rodder ei ſwydd iddo, y Delyn ni ad lyth i gantho, nâc ar werth nac yn rhâd, tra vo byw.*" Leges Wallicæ, pp. 35. 37.

"The eighth officer of the household is the Family Bard, who should have his Harp from the king, and a gold ring from the queen, when initiated into his office; the Harp he is not to part with, neither by sale or gift, as long as he lives." And, see the preceding page 94.——

"*Tri gwyſtyl ni ddygwydd yn benvâdden: Telyn, a Phaeol, a Phlu. Os rhoddai dyn o'i vodd un o'r tri hyny i vâd yn benvadden, evo a ddygwydd val gwyſtyl arall, canys evo ei hun a lygrwys ei vraint, pan y gwyſtlodd.*" Leges Wallicæ, p. 355.

I. e. "The three pledges that shall not be parted with; a Harp, a Bowl, and Feathers. If a man shall wilfully give either of these three to be conditional, it shall go like another pledge, but without redemption; for, it is he himself that has disgraced his privilege in pledging them."—*Giraldus Cambrensis's Topography of Ireland, Chap. XI. and Hawkins's Hist. of Music*, Vol. III. p. 273.

There is a basso-relievo, of an angel playing on the Crwth, carved on the under part of the seats of the choir of Worcester cathedral, which was built by King Edgar in the year 957. See *Carter's Specimen of Ancient Sculpture and Painting*, No. 13. Also, I am informed there is the figure of the Crwth among the outside ornaments of the abbey of Melrose, in Scotland, which was built in the time of Edward the Second.——

[2] The *Crwth*, Crowd, or *Crota*, was invented by the Britons, (for, by some of the poets it is called *Crota Britanna*,) which is commonly termed violin. *Cröth*, or *Crwth*, by the Britons, signifies the calf of the leg, the womb, or belly; as also by the Syrians כרת *(Crath,)* and by the Grecians Κοιλος, signifies the womb, or a water-vessel. *Baxter's Glossarium Antiquitatum Britannicarum*, p. 92. And *Richards's Welsh Dictionary*.——

[3] In praise of the *Crwth*:

"*Aur-lais gwlu dywais gan-daut, ar wiw grwth*
"*Gwir-iaith pencerdd moliant;*
"*Gavael-grwth chwimmwth ei chwant,*
"*Crŷſ athrylith Crwth Rolant.*" *Margaret Davies, o'r Cocdcae-du.*

Also, *Rhys Grythor*, who flourished about 1580, was esteemed a good performer on this instrument. And *John Morgan*, of Newburgh, in Anglesey, who lived about the beginning of this century, was one of the last good performers on the Crwth. See likewise pp. 38, 49, &c.

The *Crwth* is corrupted to Crowd in English; and a player upon it was called a Crowther, or Crowder, and so also is a common fiddler to this day; and hence, undoubtedly, is derived the common surname of Crowther, or Crowder. Butler, with his usual humour, has characterized a common fiddler, and given him the name of Crowdero, in the following passage:

"I'th' head of all this warlike rabble,
"Crowdero march'd, expert and able.
"Instead of trumpet and of drum,
"That makes the warrior's stomach come,
"Whose noise whets valour sharp," &c.——
Hud. Part I. Canto II. v. 105.

Also, Dr. Johnson, in his Dictionary, derives the fiddle from the *Crwth*.

"Hark, how the Minstrels 'gin to shrill aloud
"Their merry music that resounds from far;
"The Pipe, the Tabor, and the trembling *Croud*,
"That well agree withouten breach or jar."
Spenser's Epith.

"His Fiddle is your proper purchase,
"Won in the service of the churches;
"And by your doom must be allow'd
"To be, or be no more, a *Crowd*." *Hudibras.*

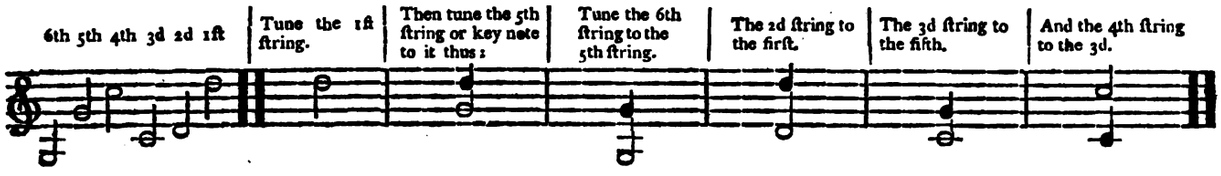
Dyvaliad Crŵth, yn ol Gruffydd Davydd ab Howel:

A delineation of the *Crŵth*, by Gruffydd ab Davydd ab Howel: (The original, oppoſite, is very deſcriptive, and ſeems to be a production of the 15th century.)

Prennol têg brŵa a gwregis,	A fair coffer with a bow, a girdle,
Pont a brân, punt yw ei brîs;	a finger-board, and a bridge; its value is a pound;
A thalaith ar waith olwyn,	it has a frontlet formed like a wheel,
A'r bwa ar draws byr ei drwyn,	with the ſhort-noſed bow acroſs;
Ac o'i ganol mae dolen,	and from its centre it winds in a ring,
A gwâr bwn megis gŵr hên;	and the bulging of its back is ſomewhat like an old man;
Ac ar ei vreſt gywair vrîg,	and on its breaſt harmony reigns,
O'r Maſarn vo geir Miwſig.	from the ſycamore muſic will be obtained.
Chwe yspigod o's codwn,	Six pegs, if we ſcrew them,
A dynna holl dannau bwn;	will tighten all its chords;
Chwe' thant a gaed o vantais,	ſix ſtrings advantageouſly are found,
Ac yn y llaw yn gan llais;	which in the hand produce a hundred ſounds;
Tant i bôb bŷs yſbŷs oedd,	a ſtring for every finger is diſtinctly ſeen,
A dau-dant i'r vawd ydoedd.	and alſo two ſtrings for the thumb.

The length of the Crwth is 20 ½ inches, its breadth at bottom 9 ½; towards the top it tapers to 8 inches. Its thickneſs is 1 $\frac{1}{10}$, and the finger-board meaſures 10 inches in length. This inſtrument is much more extenſive in its compaſs than the violin, and capable of great perfection, therefore deſerves to be conſidered. It has ſix ſtrings, viz.

1. *Y crâs-dant,*	1. The acute ſtring,
2. *a'i vyrdon.*	2. and its burden.
3. *Byrdon y llorv-dant,*	3. The accompaniment of the low ſtring,
4. *Y llorv-dant.*	4. The low ſtring.
5. *Y Cywair-dant,*	5. The key note,
6. *a'i vyrdon.*	6. and its baſe.

The ſtrings of the *Crŵth* explained, and the uſual method of tuning them[1]:

6th 5th 4th 3d 2d 1ſt
Tune the 1ſt ſtring.
Then tune the 5th ſtring or key note to it thus:
Tune the 6th ſtring to the 5th ſtring.
The 2d ſtring to the firſt.
The 3d ſtring to the fifth.
And the 4th ſtring to the 3d.

The two lower ſtrings of the *Crŵth* are often ſtruck with the thumb of the left hand, and ſerve as a baſs accompaniment to the notes ſounded with the bow; ſomething in the manner of the *Bariton*. The bridge of this inſtrument differs from that of a Violin, in being leſs of a convex at the top, a circumſtance from which it is to be inferred that two or three ſtrings are to be ſounded at the ſame time, ſo as to afford a ſucceſſion of concords. The bridge is not placed at right angles with the ſides of the Crwth, but in an oblique direction; and, which is farther to be remarked, one of the feet of the bridge ſerves alſo for a ſound-poſt; it goes through one of the ſound-holes, which are circular, and reſts on the inſide of the back; the other foot, which is proportionably ſhorter, reſts on the belly before the other ſound hole; which the reader will obſerve, on caſting his eye on the delineation of it in the trophy, at bottom of page 89.

[1] According to a tranſcript from an old Welſh manuſcript in Sir John Sebright's library, which mentions a clue that might lead one to find out the ancient notes of the *Crwth*; it tells me, "that one finger of the Crowder keeps 3 keys, viz. *Iſgowair*, *Craſ-gowair*, and *Lleddv-gowair*; and that his indicial finger keeps the *Go-gowair* and *Bragod-gowair*." This hint might help a zealous inveſtigator of antiquity to unravel the myſtery; but unfortunately I have been deprived of my *Crwth* by a fire, as well as other irreparable loſs of manuſcripts, &c.—

The following manner of tuning the Crwth was copied from a manuſcript of the late Mr. Lewis Morris:

"*Y modd i gywairio Crŵth:*

"*Yn gyntav codwch y Craſdant* (1av) *cyvuwch ag y gellir heb ei dorri; yno codwch y Cyweirdant* (5d) *bump nôt yn îs; a chodwch y* 6d *wyth nôt yn îs na'r Cyweirdant; ac yno gellir ei alw yn vwrdôn neu 'n vâs iddo: cyweiriwch yr ail dant* (2d) *wyth nôt yn îs na'r cyntav, ac ve vydd ynteu yn vyrdôn i'r cyntav; a chyweiriwch y trydydd tant* (3d), *bump nôt yn îs na'r cyweirdant; yno codwch y llorvdant* (4d) *wyth nôt yn uwch, ac velly ve vydd y* 3d *yn vyrdôn i'r* 4d, *ar Crwth yn ei gywair naturiol.*"

There

There was likwiſe the *Crŵth Trithant*, or Three-ſtringed *Crŵth*, which was a ſort of Violin, or more properly, a *Rebeck*; ſee the muſical trophy: the performers, or Minſtrels of this inſtrument were not held in the ſame eſtimation and reſpect as the Bards of the *Harp* and *Crŵth*; becauſe the three-ſtringed *Crŵth* did not admit of equal ſkill and harmony, and conſequently its power was leſs ſenſibly felt: ſee more in the preceding pages 33 and 85.

" When the merry bells ring round,
" And the jocund *Rebecks* ſound,
" To many a youth and many a maid,
" Dancing in the checker'd ſhade." *Milton.*

The *Pîb-gorn*[1], or Hornpipe, is ſo called, becauſe both extremities are made of horn. In blowing, the wind paſſes through it, and ſounds the tongue of a reed concealed within. It has ſeven holes, beſides the aperture, and meaſures about 19 inches in length. Its tone is a medium between the flute and the clarinet, and is remarkable for its melody. This inſtrument of peace, or rural Pipe, is now peculiar to the Iſle of Angleſey, where it is played by the ſhepherds, and tends greatly to enhance the innocent delight of paſtoral life. A ſpecies of a country dance termed Hornpipe, originally derived its name from *horn—pipe*, and in being commonly danced to this inſtrument. Alſo, there is a ſort of Pipe uſed in ſome parts of South Wales called *Cornicyll*, (from *Cornig*, a diminutive of *Corn*,) which has a concealed reed on the ſame principle as the above, and the mouth-piece ſcrews off in order to introduce it; in other reſpects, this inſtrument is made like a common clarinet.

The *Pîbau*, or Bagpipes, I have omitted to enumerate at the beginning of this diſſertation, which evidently appears to have been a common inſtrument amongſt the old Britons at a very early period, and is recorded in *King Howel's Laws* about the year 942[2]: and *Morvydd's* pipes are mentioned as early as the ſeventh century; ſee the preceding page 26. Likewiſe, according to *Giraldus Cambrenſis*[3], in the year 1187, it appears, that neither the Iriſh, nor their deſcendants the Scots, had the Pipes at that period[4]. A praiſe-poem on the warrior, *Sir Howel y Vwyall*, written by the Bard, Iolo Gôch, about the year 1400, contains the following couplet:

" *A cherdd Chwibanogl a Chôd*, With the muſic of the Bag-pipes,
" *Gwawr hoenus, a gŵr hynod.*" enlivened by the preſence of a noted Hero.

Afterwards, it ſeems that the Iriſh had the pipes, which they uſed as an incentive to valour; ſee p. 98. The Bagpipe was formerly a paſtoral inſtrument in England; and *Shakeſpear*, who is faithful to national cuſtoms, mentions the *drone of a Lincolnſhire Bag-pipe*[5]: alſo, *Spenſer*[6], and others, mention it. But, in the

[1] The *Pîb-gorn*, or Hornpipe, was formerly a common inſtrument in Cornwall, as well as in Wales, which is evident by the following paſſage from *Chaucer*:

" Controue he would, and foule faile
" With Hornpipes of Cornwaile.
" In Flutes made he diſcordance,
" And in his muſick with miſchance
" He would ſeine," &c.
Romaunt of the Roſe, fo. 135, *ed.* 1561.

" Merry Michael, the Corniſh poet, *piped* thus upon his oaten pipe for merry England." *Camden.*

The muſical inſtruments uſed by ſhepherds were at firſt made of oat and wheat ſtalks; then of reeds, and of the elder-tree; afterwards of the leg-bones of cranes, and horns and bones of animals; and, of late years, pipes and flutes are excavated of the box-tree, plumb-tree, cherry-tree, &c.

There is a ſort of flute called the Engliſh flute, *Fiſtula dulcis, ſeu Anglica*, or the beaked flute. Merſennus ſays, that ſome of theſe flutes were a preſent from England to one of the kings of France, therefore were alſo called *Fiſtulas regias*, or royal flutes. The Recorder ſeems to have been the ſame as the Flageolet, Fife, or Helvetian Flute with ſeven holes, including the blowing aperture; likewiſe, there is a pipe with only three holes, which is the aſſociate of the Tabor. Merſennus mentions *John Price*, who was a famous performer on theſe inſtruments.

Pan was eſteemed, by the ancient Greeks, to be the God of ſhepherds, and to preſide over rural affairs. He is ſaid to make fine melody with reeds, and to ſing as ſweet as a nightingale; he is ſaid to wear the ſpotted ſkin of a lynx. *Pan's Syringa* was compoſed of ſeven reeds, unequal in length, and of different tones, joined together with wax. *Theocritus* indeed mentions a pipe conſiſting of nine reeds, but ſeven was the uſual number. " *Nec te pœniteat calamo triviſſe labellum.*" *Virgil, Ecl. II.* 31, 36. *Pindar Pyth. Ode XII.—Lucret. Lib. V.*—And ſee the preceding page 97, which appears evident that the Romans derived their muſical inſtruments from the Greeks, and the Greeks had theirs again from the Hebrews.——

[2] *Leges Wallicæ*, p. 70; and the preceding page 85 of this book; and note 1 in p. 114.

[3] Giraldus's Topography of Ireland, chap. XI.—And pages 35 and 95 of this work. In the moſt ancient account of this inſtrument among the Welſh, it is called *Pîbau*, (Fiſtulas,) or Pipes:—*Leges Wallicæ*, p. 70. Therefore, we have reaſon to believe that the Britons blew it with the mouth, inſtead of the bellows, like the Iriſh pipes; (See *Stanihurſti Dublinienſis de rebus Hibernia Geſtis*, p. 38, &c.) nor did they uſe the drone as the Scots do, until a later period. A poet of the fifteenth century, in an *Englyn* on a piper, deſcribes it thus:

" *Garw-lais o clywais nid clôd, i Bibydd,*
" *Ar babi brat goſod,*
" *Gerwin ynglev, gryn anglod*
" *Gwydd gam yn gweiddi o'i Gôd.*"——

[4] See p 95, and the notes in p. 114.

[5] The firſt part of Henry the Fourth; and the Merchant of Venice, Act IV. ſc. 1.

[6] Shepherd's Calender.—Fairy Queen, Book VI. Chap. 10, s. 18.—And Evans's Old Ballads, V. I. No. 3.——

latter

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latter centuries, the *Pîbrach* is more generally uſed in the highlands of Scotland than in any part of England or Ireland; and it has a moſt extraordinary influence, even at this day, on the native highlanders, in the time of action. The victory at Quebec, in 1760, is attributed by them to the inſpiring effect of the *Pîbrach*[1]. The term *Pîbra'ch* implies the *Arm—pipe*, from its being blown by the arm.

The *Tabrwdd*, Tabret, or Drum, was anciently an inſtrument of mirth, uſed upon feſtivals, public dancings, and at celebrations, to accompany other inſtruments[2]. Subſequently, it was uſed in war, to direct the ſoldiers in their march, attack, retreat, &c.; for which purpoſe a larger drum was uſed than the tabor. This inſtrument is ſaid to be an Oriental invention.

The old Engliſh march of the foot was formerly in high eſtimation as well abroad as with us; its characteriſtic is dignity and gravity, in which reſpect it differs greatly from the French; which, as it is given by *Merſennus*, is briſk and alert. Sir *Roger Williams*, a gallant Welſh ſoldier of queen Elizabeth's time, (and who has therefore a place among the Worthies of *Lloyd* and *Winſtanley*,) had once a converſation on this ſubject with Marſhal *Biron*, a French general. The Marſhal obſerved, that the Engliſh march beaten on the Drum was ſlow, heavy, and ſluggiſh: "that may be true," anſwered *Sir Roger*, "but, ſlow as it is, it has traverſed your maſter's country from one end to the other[3]."

The laſt, which perhaps ſhould have been mentioned before, is the *Corn Buelin*, or Bugle-Horn. This inſtrument was uſually made in the form of a ſemi-circle, and received its general appellation from its being the horn of the Bugle, Buffalo, or wild Ox, an animal formerly common in this iſland. In the reign of King *Howel*, there were three principal Horns belonging to the Royal palace; the account of them I ſhall extract literally from the ancient Welſh laws:

"Tri Chorn Cyweithas y ſydd i'r Brenin,	Three ſocial Horns are allotted for the uſe of the King,
ac a ddylyant vôd yn Vuelin:	and thoſe ſhould be of the Buffalo: *viz.*
Ei Gorn Cyvedd, a yvo y Brenin o honaw;	His Banqueting, or drinking Horn;
a'i Gorn Cychwyn, a vo yn ei gyweithas yn waſtad;	the War Horn of his retinue, which was always in readineſs;
a Chorn Hela yn llaw y Pencynydd:	and the Horn of the Chace in the hands of his chief huntſman:
A phunt yw gwerth pob un o honunt."	And the value of each of them was a pound.——
Leges Wallicæ, pp. 266. 311.	

"*Or â y Pencynydd yn anrhaith gan Deulu y Brenin, neu gan Lû, caned ei Gorn pan vo iawn iddo, a dewiſed eidion o'r anrhaith.*"

Leges Wallicæ, p. 420.

If the maſter of the hounds went out on a foraging expedition, with the family of the King, or with his army, he blew his Horn when it was neceſſary, for which ſervice he was to chooſe an ox from the military booty.——

[1] The *Bagpipe* ſeems to have been long in uſe, and probably invented about the ſame period as when the bellows was added to the *Regal*, or to the pipes of the *Organ*. Toward the cloſe of Nero's reign, he vowed he would bring on a *(Hydraulam, Choraulam, and Utricularium.) Water-Organ, a chorus of Flutes and Bag-pipes.—Suetonii Tranquilli*, Lib. II. Cap. 54.—And *Hughes's Tranſlation of the ſame*; *vide Nero*. This is the earlieſt mention of any thing of this kind that I can find. Alſo, according to the *Supplement to Monfaucon's Antiquities*, tranſlated by *Humphreys*, Vol. III. Book VIII. Chap. 1. which ſays, the Latin name of the Bag-pipe is *Tibia Utricularis*, and in Greek ἀσκαυλος. It farther mentions a bas-relief of this inſtrument in the court of the palace of *Prince Santa Crota*, at Rome; and a ſimilar one under the arms of a ſhepherd, in the cabinet of *Cardinal Albani*. One thing more I ſhall notice reſpecting the Bag-pipe, which in French is ſometimes called *Muſette Gallica*, and *Cornamuſæ Bourdone*; the latter term evidently originated from the Welſh *Byrdôn*, and, whence the Engliſh word Burden or Drone is derived.——When any thing is got into general circulation, this old proverb is commonly applied to it:

"*Ev a aeth hynny ar Gyrn a Phibau.*"

I. e. "That is become the note of the Horns and Pipes."—

[2] *Geneſis* XXXI. 27.—*Exodus* XV. 20.—*Judges* XI. 34.—*Pſalm* CXLIX. 3.—Virgil's Georgics, Lib. IV. 64.—And p. 85 of this work.

"*Rhegain garm rhyw gwn gormes,*
"*Rhuglgroen, yn rhoi gwlaw a gwres.*"

A Poem on Thunder by David ab Gwilym; *ſee p.* 81 *of his Work.*

[3] *King Arthur*; and, *Henry the Vth*, both conquered France.

The above *bon-mot* is recorded in one of thoſe entertaining little books written by *Crouch*, under the fictitious name of *Robert Burton*, entitled, *Admirable Curioſities, Rarities, and Wonders of England, Scotland, and Ireland.*

The following poetical effuſion on the Drum, by *Scott*, is ſo pretty and deſcriptive, that I cannot forbear introducing it here:

"I hate that Drum's diſcordant ſound,
Parading round, and round, and round:
To thoughtleſs youth it pleaſure yields,
And lures from cities and from fields,
To ſell their liberty for charms
Of tawdry lace, and glittering arms;
And when ambition's voice commands
To march, and fight, and fall in foreign lands,
I hate that Drum's diſcordant ſound,
Parading round, and round, and round;
To me it talks of ravag'd plains,
And burning towns, and ruin'd ſwains,
And mangled limbs, and dying groans,
And Widow's tears, and Orphan's moans;
And all that Miſery's hand beſtows,
To fill the catalogue of human woes."——

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He likewiſe ſounded his ſignal Horn in hunting, to animate the hunters and the dogs, and to call the latter together [1]. The maſter of the royal hounds had the ſame power of protection within the ſound of his Horn, while he was hunting [2], as the Chief Bard poſſeſſed while performing on his Harp [3]. When his oath was required in a court of juſtice, he ſwore by his Horn and his Leaſhes [4]. By the old Welſh hunting laws it was decreed, that every perſon carrying a Horn was obliged to know the Nine Chaces; and that, if he could not give a proper account concerning them, he ſhould loſe his Horn [5].

This inſtrument had lids occaſionally at the ends of it, and was the cup out of which our forefathers quaffed mead, for which they valued it as much as for its cheering and warlike ſound [6]. The merry Horn was ſometimes a ſubject of the Cambrian Muſe. There is a charming ſpirited poem in the Rev. Mr. Evans's Specimens of the Welſh Poetry [7], and verſified in Mr. Pennant's Tour in Wales [8], entitled, *Hirlas Owain*, from a large drinking Horn uſed at feaſts in his palace, and compoſed by the Bard *Owain Cyveiliog*, Prince of Powys, about the year 1160, and immediately after his great victory over the Engliſh at Maelor, which will give my Reader ſome idea how our famed anceſtors uſed to regale themſelves after battle in the days of Yore.

Hirlas [9], the Drinking Horn of Owen.

UP-ROSE the ruddy dawn of day,
The armies met in dread array
On *Maelor Drevred's* [10] field;
Loud the *Britiſh* clarions ſound,
The *Saxons*, gaſping on the ground,
The bloody conteſt yield.——

By *Owen's* arm the valiant bled;
From *Owen's* arm the coward fled
Aghaſt with wild affright;
Let then their haughty lords beware
How *Owen's* juſt revenge they dare,
And tremble at his ſight.——

Fill the *Hirlas Horn*, my boy,
Nor let the tuneful lips be dry
That warble *Owen's* praiſe;
Whoſe walls with warlike ſpoils are hung,
And open wide his gates are flung
In *Cambria's* peaceful days.——

[1] From Chriſtmas until the month of February the Maſter of the Hounds ought to be with the King whenever he thinks fit. And, from the firſt week of the month of February, he ought to take his dogs, his horn, and his leaſhes, to go a hunting of the Roes during the ſpring; and from that time until the feaſt of St. John, at Midſummer, he ought to hunt the roes. From the ninth day of October it is right for him to go to hunt the wild Boars, and from that time until the firſt of November. *Leges Wallicæ*, pp. 40 and 41.

[2] *Leges Wallicæ*, p. 42.

[3] See the preceding page 27.

[4] *Leges Wallicæ*, p. 40.

[5] See the Welſh Hunting-laws at the end of *Dr. Davies*, and *Richards's* Welſh Dictionaries.

"*Corn Canu pieuſo hynnag, dwygeiniawg a dâl.*" *Leg. Wal.* p. 274.
i. e. A common ſounding Horn of every denomination, was valued at two pence.——

[6] In the Royal Palace of the Ancient Britons, the *Patron of the Family* received a hornful of the beſt liquor from the hand of the King, another from the Queen, and the third from the Steward of the houſehold. *Leges Wallicæ*, pp. 16 and 17.

The *Comptroller of the Houſehold* was allowed the length of his middle finger of fine *ale*, and up to the middle joint of the ſame finger of *bragget*, and up to the firſt joint of *mead*. *Leg. Wal.* p. 23.

The *Maſter of the Royal Hounds* was allowed three hornfuls of *mead* in every banquet; that is, one from the King, another from the Queen, and the third from the Cromptoller, or from the Patron of the Family. *Leges Wallicæ*, p. 39.

The *Cup-bearer*; his province was to keep the mead cellar, and whatever it contained, complete; alſo, to ſerve out the liquor, and diſtribute it to every one according to his right. He was entitled to a lawful waſſail from every feaſt in which there was *mead*; that is, as much as the veſſels that ſerved would contain of *ale*, and half their fill of *bragget*, and the third of *mead*. *Leges Wallicæ*, pp. 45 and 46.

The royal *Porter* had a veſſel in the hall for receiving his waſſail: the comptroller, and all the cup-bearers with him, on the three primary feſtivals, *viz.* Chriſtmas, Eaſter, and Whitſuntide, complimented the porter, by giving waſſail into his veſſel out of the horns and the bowls. He was alſo allowed a hornful from the King, another from the Queen, and the third from the Maſter of the Horſe, out of the waſſail of the followers, which was ſtyled *Gwirawd yr Ebyſdyl*, or the *Waſſail* Cup of the *Apoſtles*; whom they probably invoked at the time of drinking.
Leges Wallicæ, pp. 47 and 48.

This cuſtom was in frequent uſe in old times. The *Danes* invoked the higheſt powers to aſſiſt the mighty draught: *Help* GOT *unde* MARIA.—*(Pennant's Journey to London*, 179.) And the *Saxon* ULPHUS, when he conveyed certain lands to the church of *York*, quaffed off the horn, DEO *et St. Petro*. Ulphus's curious horn is ſtill preſerved in the cathedral at York.—(See the *Archæologia*, publiſhed by the Antiquarian Society, Vol. III. p. 8.) On leſs ſerious occaſions, on feſtive days, the horn was emptied at one tip, and then blown to ſhew that there was no deceit.
Pennant's Journey to Wales, p. 287.

In former days, Mead was the Nectar of the Ancient Britons, and the Bards often celebrate it. Prince Llywarch Hên ſays, in one of his Poems, "*Yn veddw vêdd Trên.*"
i. e. The mead of Trên made me jovial.——
"*Cyn myned mâb Cynan y dan dywawd,*
"*Ceſſid yn ei gyntedd Vêdd a Bragawd.*" *Meilir.*
Before the ſon of *Cynan* was laid under the ſod,
the Mead and Bragget were liberally received in his hall.——
"*Gwlad Powys mamwys y mêdd.*" *Dr. J. D. Rhys's Grammar.*
The region of Powys, the mother of mead.——
"*Croyw wîr, cryv vêdd,*
"*Cov yw cyvedd.*" *S. Vychan*, 1790.
Pleaſing is the remembrance of the clear ale and ſtrong mead in the banquet.——

There is a place in Angleſey called *Llannerch y Mêdd*, or the Lawn of Mead. See the Mead Song by *Taliesin*, in p. 21. Alſo, the Welſh formerly uſed *Clary-wine*, and *Mulberry-wine*.——

[7] Specimens of Welſh Poetry, p. 7.

[8] Page 288.

[9] *Hirlas*, the epithet of the Horn, from *hîr*, long, and *glâs*, blue, or azure.

[10] *Maelor* is a part of the counties of Denbigh and Flint, according to the modern diviſion.

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This hour we dedicate to joy;
Then fill the *Hirlas Horn*, my boy,
That ſhineth like the ſea;
Whoſe azure handles, tip'd with gold,
Invites the graſp of *Britons* bold,
The Sons of Liberty.——

Fill it higher ſtill, and higher,
Mead will nobleſt deeds inſpire.
Now the battle's loſt and won,
Give the horn to *Gronwy's* ſon;
Put it into *Gwgan's* hand,
Bulwark of his native land,
Guardian of *Sabrina's* flood,
Who oft has dy'd his ſpear in blood.
When they hear their chieftain's voice,
Then his gallant friends rejoice;
But, when to fight he goes, no more
The feſtal ſhout reſounds on *Severn's* winding ſhore.—

Fill the gold-tip'd horn with ſpeed,
(We muſt drink, it is decreed.)
Badge of honour, badge of mirth,
That calls the ſoul of muſic forth!
As thou wilt thy life prolong,
Fill it with *Metheglin* ſtrong.
Gruffudd thirſts, to *Gruffudd* fill,
Whoſe bloody lance is us'd to kill;
Matchleſs in the field of ſtrife,
His glory ends not with his life:
Dragon-ſon of *Cynvyn's* race,
Owen's ſhield, *Arwyſtli's*[1] grace.
To purchaſe fame the warriors flew,
Dire, and more dire, the conflict grew;
When fluſh'd with mead, they bravely fought,
Like *Belin's* warlike ſons, that *Edwin's* downfall wrought.——

Fill the horn with foaming liquor,
Fill it up, my boy, be quicker;
Hence away, deſpair and ſorrow!
Time enough to ſigh to-morrow.
Let the brimming goblet ſmile,
And *Ednyved's* cares beguile;
Gallant youth, unus'd to fear,
Maſter of the broken ſpear,
And the arrow-pierced ſhield,
Brought with honour from the field.
Like an hurricane is He,
Burſting on the troubled ſea.
See their ſpears diſtain'd with gore!
Hear the din of battle roar!
Buckler, ſwords, together claſhing,
Sparkles from their helmets flaſhing!
Hear ye not their loud alarms?
Hark! they ſhout—to arms! to arms!
Thus were *Garthan's*[2] plains defended,
Maelor fight began and ended.
There two princes fought[3], and there
Was *Morach Vorvran's* feaſt exchang'd for rout and fear.

Fill the horn; 'tis my delight,
When my friends return from fight,
Champions of their country's glory,
To record each gallant ſtory.—
To *Ynyr's* comely offſpring fill,
Foremoſt in the battle ſtill;
Two blooming youths, in counſel ſage,
As heroes of maturer age;
In peace, and war, alike renown'd,
Be their brows with garlands crown'd;
Deck'd with glory let them ſhine,
The ornament and pride of *Ynyr's* antient line!——

To *Selyv* fill, of eagle-heart,
Skill'd to hurl the fatal dart;
With the wolf's impetuous force
He urgeth on his headlong courſe.
To *Tudor* next, great *Madoc's* ſon,
They the race of honour run
Together in the tented field,
And both alike diſdain to yield.
Like a lion in the fray,
Tudor darts upon his prey.
Rivals in the feats of war,
Where danger call'd, they ruſh'd from far;
Till ſhatter'd by ſome hoſtile ſtroke,
With horrid clang their ſhields were broke;
Loud as the foaming billows roar,
Or fierce contending winds on *Talgarth's*[4] ſtormy ſhore.

Fill the horns with roſy wine,
Brave *Moreiddig* claims it now,
Chieftain of an antient line,
Dauntleſs heart, and open brow.
To the warrior it belongs,
Prince of battles, theme of ſongs!
Pride of *Powys*, *Mochnant's* boaſt!
Guardian of his native coaſt!

[1] *Arwyſtli*, the name of one of the cantreds of Powys.
[2] *Garthan*, the name of a fort or caſtle, ſomewhere near the Severn.
[3] Probably this alludes to the famous battle of *Bangor-y-Gwygyr*, in Flintſhire, fought A. D. 633.
[4] *Talgarth*, near Machynlleth, in Montgomeryſhire.

But,

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But, ah! his ſhort-liv'd triumph's o'er,
Brave *Moreiddig* is no more!
To his penſive ghoſt we'll give
Due remembrance, while we live;
And in fairy fiction dreſs'd,
Flowing hair, and ſable veſt,
The tragic Muſe ſhall grace our ſongs,
While brave *Moreiddig's* name the mournful ſtrain prolongs.——

Pour out the horn, (tho' he deſire it not,)
And heave a ſigh on *Morgan's* early grave;
Doom'd in his clay-cold tenement to rot,
While we revere the memory of the brave.——

Fill again the *Hirlas Horn*,
On that ever-glorious morn,
The *Britons* and their foes between,
What prodigies of might were ſeen!
On *Gweſtyn's* plains the fight began;
But *Gronwy* ſure was more than man!
Him to reſiſt, on *Gweſtyn's* plain,
A hundred *Saxons* ſtrove in vain.
To ſet the noble *Meirig* free,
And change his bonds to liberty,
The warriors vow'd. The God of day
Scarce darted his meridian ray,
When he beheld the conquerors ſteep'd in gore,
And *Gweſtyn's* bloody fight, ere higheſt noon was o'er.

Now a due libation pour
To the ſpirits of the dead,
Who, that memorable hour,
Made the hoſtile plain their bed.
There the glitt'ring ſteel was ſeen,
There the twanging Bow was heard;
There the mighty preſs'd the green,
Recorded by the faithful Bard.
Madoc there, and *Meilir* brave,
Sent many a *Saxon* to his grave.

Their drink was Mead, their hearts were true,
And to the head their ſhafts they drew;
But *Owen's* guards, in dread array,
Reſiſtleſs march along, and make the world give way.—

Pour the ſweet tranſparent Mead,
(The ſpear is red in time of need,)
And give to each departed ſpirit
The honour and reward of merit.
What cares ſurround the regal ſtate,
What anxious thoughts moleſt the great,
None but a prince himſelf can know,
And Heav'n, that ruleth Kings, and lays the mighty low.——

For *Daniel* fill the horn ſo green,
Of haughty brow, and angry mien;
While the leſs'ning tapers ſhine,
Fill it up with gen'rous wine.
He nor quarter takes, nor gives,
But by ſpoils and rapine lives.
Comely is the youth, and brave;
But obdurate as the grave.
Hadſt thou ſeen, in *Maelor* fight,
How we put the foe to flight!
Hadſt thou ſeen the chiefs in arms,
When the foes ruſh'd on in ſwarms!
Round about their prince they ſtood,
And ſtain'd their ſwords with hoſtile blood.
Glorious bulwarks! To their praiſe
The prince devotes his lateſt lays.—
Now, my boy, thy taſk is o'er,
Thou ſhalt fill the horn no more.
Long may the King of Kings protect,
And crown with bliſs, my friends elect;
Where Liberty and Truth reſide,
And Virtue, Truth's immortal bride!
There may we all together meet,
And former times renew in heav'nly converſe ſweet!

R. W.

I was fortunate in meeting with one of theſe celebrated Horns at *Penrhyn*, near *Bangor*, in Caernarvonſhire, formerly the ſpot where *Roderick Molwynog* Prince of Wales's palace ſtood, and afterwards the ſeat of the *Griffiths's*. By the initials, and a creſt on the Horn, I find that it belonged to Sir *Rhys Gruffydd*, and ſubſequently to his gallant ſon Sir *Piers Gruffydd*, a diſtinguiſhed naval officer, who ſhared in the honour of defeating the *Spaniſh Armada*, and other valiant actions; he was living in 1598. This Horn was found many years ago in removing ſome rubbiſh cloſe to the tower of the old houſe [1]; from the top of which, probably, it had been dropped or loſt, becauſe every chief Lord of a diſtrict formerly poſſeſſed a ſimilar Horn, which occaſionally was blown from the higheſt turret of his houſe, as a ſignal to call around his vaſſals in a caſe of danger. I made a correct drawing of it, which I have cauſed to be engraved in the trophy of the muſical inſtruments in p. 89, where the Reader will ſee it hanging on the top of the

[1] The preſent owner of *Penrhyn* is now Lord Penrhyn, who married a deſcendant of Archbiſhop Williams, and by which marriage he came to that eſtate.

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triple Harp. The original is the moſt elegant antique I ever ſaw; it is tipt with ſculptured ſilver, and decorated with a beautiful ſilver chain [1].

In the time of the princely Bard *Llywarch Hên*, about the year 560, the Bugle Horn was then in equal eſtimation, both to excite heroiſm, as well as for a mead cup, as appears by the following fragments:

Y Corn a'th roddes di URIEN, — Urien, loudly ſound the Horn that I gave thee,
A'i arweſi aur am ei ên, — with the golden chain around its brim;
Chwyth ynddaw o'th ddaw angen. — ſound it when thou art put to extremity.——

From *Llywarch Hên's Elegy on his Sons.*

Anoeth bydd brawd yn cynnull, — It will be a cruel taſk for a brother to circulate the bugle-horns.
Amgyrn buelyn am drull, — It grieves me to think of convivial banquets,
Rhebydd viled Rheged dull! — ſince the lord of *Rheged's* numerous troops are ſlain.

Anoeth bydd brawd yn cynnwys, — 'Tis unmeet to permit the circulation of the
Amgyrn buelyn, amwys — drinking horns! 'tis ambiguous,
Rhebydd viled Rhegedwys. — whether the noble Lord was imprecated or not.

Handid Eurddyl avlawen henoeth, — *Eurddyl* is ſorrowful and aged;
A lluc ſydd amgen, — ſtript of her ornaments; deprived of a general
Yn Aber-Lleu lladd Urien! — that had no rival: at *Aber-lleu* was *Urien* ſlain!——

From *Llywarch Hên's Elegy on Urien Reged, King of Cumbria.*

St. Patrick, the Briton, who was educated at Glaſtonbury Abbey, and being illuſtrious for his ſanctity, was ſent to Ireland, in the reign of Laogaire, ſon of Nial the great, about A. D. 432, to reform the Iriſh to Chriſtianity. *Giraldus* farther relates, "that St. Patrick had a Horn, which was not of gold but of braſs; that Horn was afterwards brought to Wales from Ireland; but, what is remarkable of that Horn is this, that, by applying the opening of the larger end to the ear, one may hear a ſweet-ſounding noiſe emitted through it, like the melody which is uſually ſent forth by the naked Harp gently touched [2]."

The Bugle Horn appears alſo at a very early period among the Gauls; for, *Cæſar*, in the account of his wars, ſays, "there is an animal in the *Hercynian Foreſt* called the *Uri*, (or Buffalo,) and they who kill the greateſt number, and produce their horns in public as a proof, are in high reputation with their countrymen. The natives preſerve them with great care, tip their edges with ſilver, and uſe them inſtead of cups on their moſt ſolemn feſtivals [3]."

The *Udgorn*, or Trumpet: God himſelf vouchſafed to give direction to Moſes for the making of that inſtrument; ſaying, "Make thee two Trumpets of ſilver; of a whole piece ſhalt thou make them; that thou mayeſt uſe them for the calling of the aſſembly, and for the journeying of the camps [4]." Among the Hebrews, the privilege of ſounding the *Sophar*, or Trumpet, in religious ceremonies, was reſerved to

[1] The dimenſions of the Horn are the following: the diameter of the ſemi-circle 13 inches and ¼. The whole line of the ſemi-circle 21 inches and ¼. The diameter of the drinking end 2 inches and ¼. The diameter of the blowing end rather above ¼. And it contains about half a pint.——

[2] Giraldus's Topography of Ireland, Chap. XVI.

Amongſt ſome papers of the late Mr. Edward Llwyd, the antiquary, dated 1706, I find the drawing of a brazen horn which was found at *Bellinicur*, near *Carick-fergus*, about 20 years before; two others were found at the ſame time. This horn was then in the cuſtody of Mr. *Malcolm* of *Bellimagart*, in Antrim, in Ireland; it reſembles a ſow-gelder's horn, but has no aperture in the ſmalleſt end, and probably the cap was on, as there is a ring at the point. It is above two feet long, and of a curve ſhape.

In Staffordſhire, formerly, there was a white *Hunter's Horn*, decorated in the middle and at each end with ſilver, gilt; to which alſo was affixed a girdle of fine black ſilk, adorned with buckles of ſilver, in the midſt of which is placed a coat of arms, ſuppoſed to be that of *John of Gaunt*, duke of Lancaſter, about the year 1390. That horn was the inſtrument by which the *Eſcheator* and *Coroner*, through the whole honour of *Tutbury*, in the county of *Stafford*, and the *Bailiwick* of *Leyke*, held his office. Mr. *Samuel Foxlow*, of *Stavely*, in *Derbyſhire*, now enjoys the poſts above-mentioned by this tenure, and in virtue of his being in poſſeſſion of the ſaid Hunter's Horn. The offices conveyed by the Horn were thoſe of feodary, or bailiff in fee; *i. e. Hereditary Steward* of the two royal manors of *Eaſt and Weſt Leake*, in *Nottinghamſhire*, *Eſcheator*, *Coroner*, and *Clerk of the Market*, of the honour of *Tutbury*; the ſecond of which offices, *viz. Eſcheator*, is now in a manner obſolete." *Blount's Ancient Tenures, by Beckwith, pp.* 136, 302; *ſecond edition.*

Alan Sylveſtris received the *Bailiwick of Wirkſoreſt* by the delivery of a Horn. See Cheſhire, in *Camden's Britannia.*

The *Puſey* family in Berkſhire have a Bugle Horn which formerly was preſented to one of their anceſtors by *King Canute*, the Dane, about the year 1019; and by which inſtrument they ſtill hold their lands. There is a print of that curious Horn in the *Archæologia*, publiſhed by the Antiquarian Society, Vol. III. p. 133; as well as of the *Borſtal Horn*, in p. 1; and Mr. *Bruce's Horn*, in p. 25 of the ſame volume. Likewiſe, I am informed, there is a Bugle Horn belonging to the chapter or church of *Durham*; and another at *Corpus Chriſti College, Cambridge.*——

The *Iager Horn*, or hunter's muſic of Ruſſia, uſed by the grand Maſter of the Hunt to her Imperial Majeſty, is made of thin braſs, and in form reſembling the *Tuba* of the ancients, that is, ſtraight, excepting a ſmall part of the blowing end, which is bent nearly at a right angle.——

[3] *Cæſar's Commentaries*, Book VI. 26.

[4] *Numbers*, Chap. X. &c. *Numbers*, XXIX. v. 1, &c. *Diodorus Siculus* ſays, the Gauls had Trumpets after the Barbarian manner; Book V. Chap. II.

the

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the prieſts alone[1]; and we find they performed this office in the war againſt the Midianites[2].

"Sound an alarm, your ſilver Trumpets ſound,
"And call the brave, and only brave, around."———

I have now concluded the account I intended of the Muſical Inſtruments of the Ancient Welſh, *viz.* the *Harp*, the *Crythau*, the *Bagpipes*, the *Pibgorn*, the *Cornicyll*, the *Bugle-Horn*, and the *Tabret*; that is, *Six* in number, the two Crwths being the ſame ſpecies of inſtrument; the *Pibgorn* and the *Cornicyll* being likewiſe ſomething ſimilar to each other, conſequently I include them as one. Two of the above inſtruments were unfortunately omitted in the muſical trophy, at the beginning of this Diſſertation; that is, the *Bagpipes* and the *Cornicyll*, as they are not now general in Wales, and were therefore forgotten to be inſerted till after the engraving was executed.———

The following are the National Melodies, or *Bardic Tunes of the Aboriginal Britons*, (or Welſh, who formerly inhabited all this Iſland,) which have been handed down to us by tradition, and ſome of them from very remote antiquity: Theſe have often reſounded through the *Cambrian* halls, in the days of feſtival, with an unlimited harmony of *Harps*, *Crwths*, *Pipes*, and *Voices*. The original melodies of the Airs are preſerved here with the moſt ſcrupulous fidelity; the only licence I have taken is the addition of new Baſſes, with Variations to ſeveral of the Tunes; becauſe, ſince the regular *Eiſteddvodau*, or Bardic Congreſſes, have been diſcontinued, which were the conſervators and correctors of our Muſic, Poetry, and Hiſtory, the performers of the *Harp* and *Crwth* of the latter ages have forgot and mutilated the original harmony of theſe ruins of genius. Moſt of them were never before committed to writing, at leaſt not in modern notes. I have collected theſe Songs of the Bards with infinite pains, from hearing the old Muſicians, or Minſtrels, of Wales, play them on their inſtruments, and from their being chanted by the Peaſantry, as well as the *Pennillion*, or Poetical Bloſſoms, which are uſually ſung to the Tunes, and were retained in the ſame oral manner[3]. What is moſt pleaſing to the generality of people is that which is moſt familiar and common, and which accounts, in ſome degree, for theſe venerable remains of Muſic and Poetry having ſo long been preſerved by tradition.

The ſtriking merit of many of theſe native Melodies is that of their being ſo extremely characteriſtic of their origin: part of them probably were extempore compoſitions of the Bards[4], excited by incidental events at various periods. Some are Mournful and Pathetic; others breathe a ſpirit of Heroiſm[5]; ſome are tinctured with Gaiety and Mirth; others again with Rurality, Simplicity, and Love, as refined taſte is always moſt favourable to love and friendſhip. But, the choiceſt ſtyle of muſic of the Welſh themſelves is that in the *Bragod Gywair*, (compound, or mixed, key,) which generally expreſſes a plaintive content, or a pleaſing tranquility[6]. Even the moſt inferior of theſe Tunes and Ballads are not deſtitute of harmony or nature. Some of the Airs undoubtedly are very ancient; and the lateſt of them were probably compoſed previous to the reign of Elizabeth[7]. See farther on the ſubject in the preceding pages 54 and 55, and in the following Muſic.——

In the early ages the character of a Druidic Bard was perhaps the moſt revered and accompliſhed of all others; and anciently, it ſeems, Muſic was ſo united with Poetry, Mythology, Philoſophy, Government, Manners, and Science in general, that an univerſal knowledge was requiſite to complete that maſter of literature[8].———

[1] "And the Levites ſtood with the inſtruments of David, and the prieſts with the Trumpets." 2d *Chronicles*, Chap. XXIX. v. 26. "And ſeven prieſts ſhall bear before the ark ſeven Trumpets of rams-horns: And the ſeventh day ye ſhall compaſs the city ſeven times, and the prieſts ſhall blow with the Trumpets." *Joſhua*, Chap. VI. v. 4.—1 *Kings*, Chap. I. v. 34 and 39.—"Blow up the Trumpet in the new moon, in the time appointed, on our ſolemn feaſt-day."—*Pſalm* LXXXI. v. 3.——

[2] *Numbers*, Chap. XXXI. v. 6.—2 *Chronicles*, Chap. V. v. 12. *Deuteronomy*, Chap. XX. v. 2.—1 *Maccabees*, Chap. III. v. 58. —*Exodus*, XIX. v. 19.——

"By the loud Trumpet which our courage aids,
"We learn that ſound, as well as ſenſe, perſuades." *Waller.*

The Cornet was a different inſtrument from the Trumpet, and probably blown by the Chiefs. See the 2d Book of *Samuel*, Chap. VI. v. 5.—*Daniel*, Chap. III. v. 5.—1 *Chronicles*, Chap. XV.—*Judges*, Chap. VII. v. 18. and 22.——

The tone of the Bugle-Horn is more melodious and ſoft than the brazen Trumpet, and poſſibly it would be farther heard. The Welſh terms for a Trumpet are *Udgorn*, *Tolgorn*, or *Llû gorn*; and a Trumpeter is called *Bardd-hirgorn*, or Bard of the Long Horn; therefore, probably the Welſh Heralds founded the Trumpet.—See alſo the preceding pages 30 and 58.—2 *Chronicles*, XX. v. 21, 28.—And 1 *Chronicles*, XV. v. 5 and 28.——

[3] See the *Pennillion* and Sonnets in p. 60, &c.——

[4] "Theſe venerable ancient Song-enditers
"Soar'd many a pitch above our modern writers:
"With rough majeſtic force they mov'd the heart,
"And ſtrength and nature made amends for art." *Rowe.*

[5] If Heroic Songs had ſtill been continued to be ſung, as they were formerly, I am well perſuaded that our modern warriors would have fought with greater ſucceſs than they ſometimes have done.——

[6] The reſources in muſic are inexhauſtible; and Dr. Johnſon ſays, that *Muſic is the only ſenſual pleaſure without vice.*——

[7] *Vide* the explanatory notes to the different Tunes.

[8] See the ſeven excellences in p. 83; the games in p. 36: And, the ſeparation of the Bardic profeſſion in pp. 29, 83, 84, and 85.

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☞ A few years ago I publiſhed a ſimilar work; but, having ſince collected very important and more conſiderable documents on the ſubject, I thought it more judicious, inſtead of giving an additional volume, to blend the chief matter of the former publication with the preſent; by which means every thing is here arranged in its proper place, and endleſs references and confuſion are avoided It is now augmented to much more than double the ſize of the former.

CORRECTIONS.

The Reader is requeſted to correct the following errors which have eſcaped the preſs.

In page 1, in the thirteenth line of the 1ſt Note, read *Conan*
Ditto, in the twentieth line of the 2d Note, read *Dynwal*,
And, in the ninth line of the 3d Note, read *Lloyd's*
In page 2, the Reader is requeſted to take notice, that the etymological account of the *Derwydd*, *Bardd*, and *Ovydd*, was given only upon conjecture; but, having ſince found that venerable ſyſtem, of which theſe are the terms of its different degrees, as ſtill preſerved in a part of Wales; it now appears, that what is advanced reſpecting them is eſſentially wrong. Inſtead of what is there ſaid, the BARDD is to be conſidered as the *title* of the *primary claſs*, or *foundation of the order*; the OVYDD is the *honorary degree*, by which a man was admitted on account of his learning and ſcientific knowledge; and the DERWYDD was ſuch of either of the other two claſſes as was deſtined to *inſtruct*, and *conduct the religious ceremonies*.——
In page 2, in the third line of the Notes, read *Lewis's Hiſtory, p. 67, Chap. XXXV.*
In page 5, in the thirteenth line of the 2d Note, read *p. 42.*
In page 8, after Note 10, add the following: *Dr. Borlaſe has preſerved a ſeries of Britiſh Coins before their intercourſe with the Romans: See Borlaſe's Antiquities of Cornwall, Chap. XII. p. 259, &c. and plate XXIII, of the ſecond edition.*——
In page 13, to the Note with the ſtar, add the following: *Tri chyntevigion Beirdd gorſeddog Ynys Prydain, Plennydd, Alawn, a Gwron: The three primitive Inſtitutional Bards of the Iſland of Britain were, Plennydd, Alawn, and Gwron.*——
In page 14, in the eighth line of the Notes, inſtead of *were*, read *was*,
In page 29, in the ſecond column of the 1ſt Note, read *Eſlam Gwrgan.*
In page 34, in the thirtieth line, read *philoſophical*
In page 36, in the fifth line, read *excurſions*
In page 38, in the eighth line, read *Cybelyn Vardd ab Gwyn-vardd*;
In page 49, the ninth and tenth lines, read *John Gwynedd, Dr. of Muſic, a native of North Wales, about the year 1533.*
In page 50, inſtead of *Laurel of Fame*, read *Oak-wreath of Fame*,
In page 52, in the thirty-eighth line, read *buried*
In page 60, in the ſeventeenth line of Note 10, read *Llanrwſt*
In pages 61, 63, 65, 73, &c. in the titles, inſtead of *Welſh Sonnets*, read *Poetical Bloſſoms, or Epigrammatic Stanzas, and Paſtorals.*
In page 69, the laſt word of the Text, read *Ordinales.*
In page 74, in the laſt Welſh ſtanza, inſtead of *gôld*, read *glôd*;
In pages 79 and 80, in the Title, inſtead of *Triades*, read *Triads.*
In page 96, in the ſixteenth and in the twentieth lines, read *chromatic*,
In page 97, in the ninth line of Note 3, read 1580,
In page 107, in the ſecond line of the fourth ſtanza of the Ode, read *combine*,
In page 117, in the fifth line, read *Tabwrdd*,
In page 118, in the tenth line of Note 6, read *Comptroller.*——

" Such were the ſounds, that o'er the creſted pride
" Of the firſt Edward ſcatter'd wild diſmay,
" As down the ſteep of Snowdon's ſhaggy ſide
" He wound, with toilſome march, his long array."—*Gray's Bard.*

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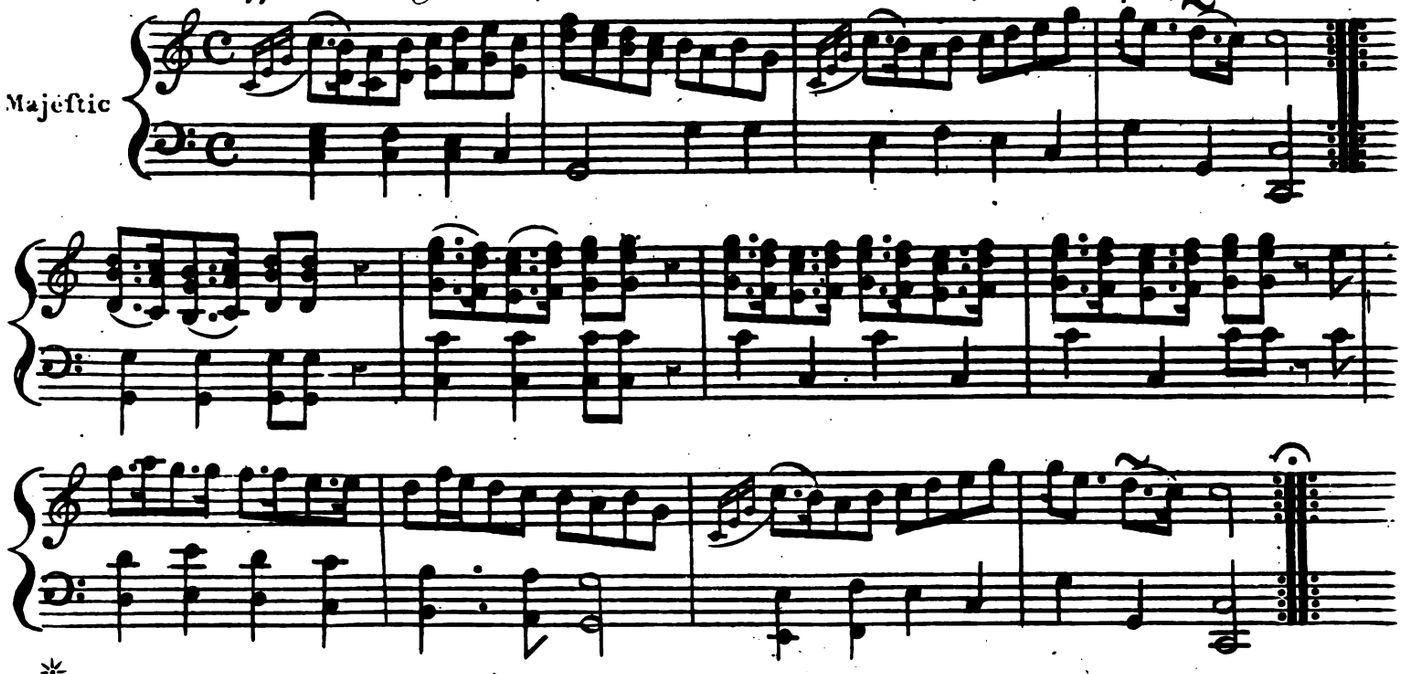
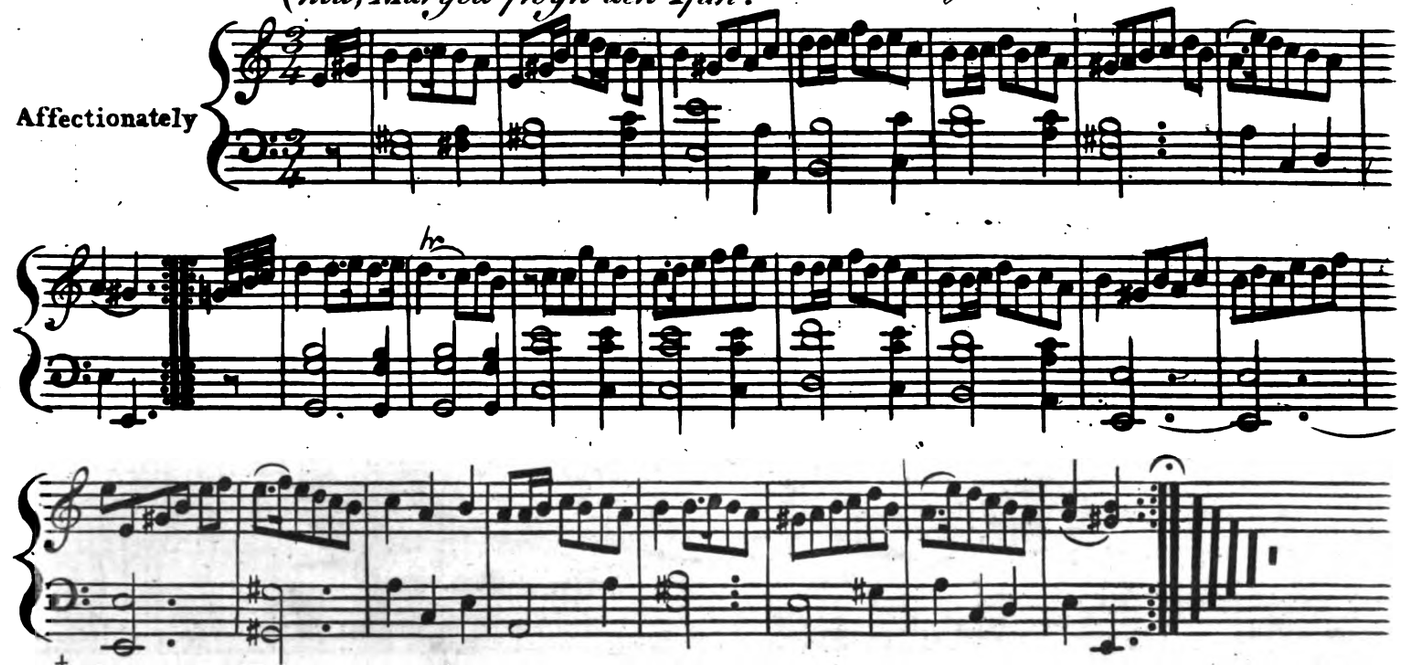
Gorhoffedd Gwŷr Harlech. * — The March of the Men of Harlech.

Majeſtic

* Harlech Caſtle, in Merionethſhire, was formerly a celebrated Fortreſs, and is ſaid to have been built by that warlike Prince Maelgwn Gwynedd, about A.D. 530. In the beginning of the ſixth Century it was called Tŵr Bronwen, y Brenhinoedd; from Bronwen, the Daughter of Prince Llŷr, of Harlech; who probably lived in the Caſtle; and the high-eſt Turret of it, to this day, goes by the name of Bronwen's Tower. This Caſtle was rebuilt, or repaired, about the Year 877, by Collwyn ab Tangno, one of the fifteen Tribes of North Wales, and Lord of Evionydd, Ardudwy, and part of Llŷn; and from him it was called Caer-Collwyn; or Collwyn's Caſtle. This venerable Caſtle is perhaps the moſt ancient remains of all the Britiſh Forts; and it is a moſt ſtately ſtructure of exceeding ſtrength both by Art and Nature; being ſituated on a lofty Rock, which commands a fine bay of the Sea, and the Paſsage of entrance upon that Coaſt. Nennius's Brit: Hiſt: and from an old M:S.

Mwynder Meirionydd. † — The Courteſy of Meirioneth.
neu, Marged ſwyn ach-Iſtin.

Affectionately

† The County of Meirionydd has always been famed for Muſic, Poetry, and Hoſpitality.

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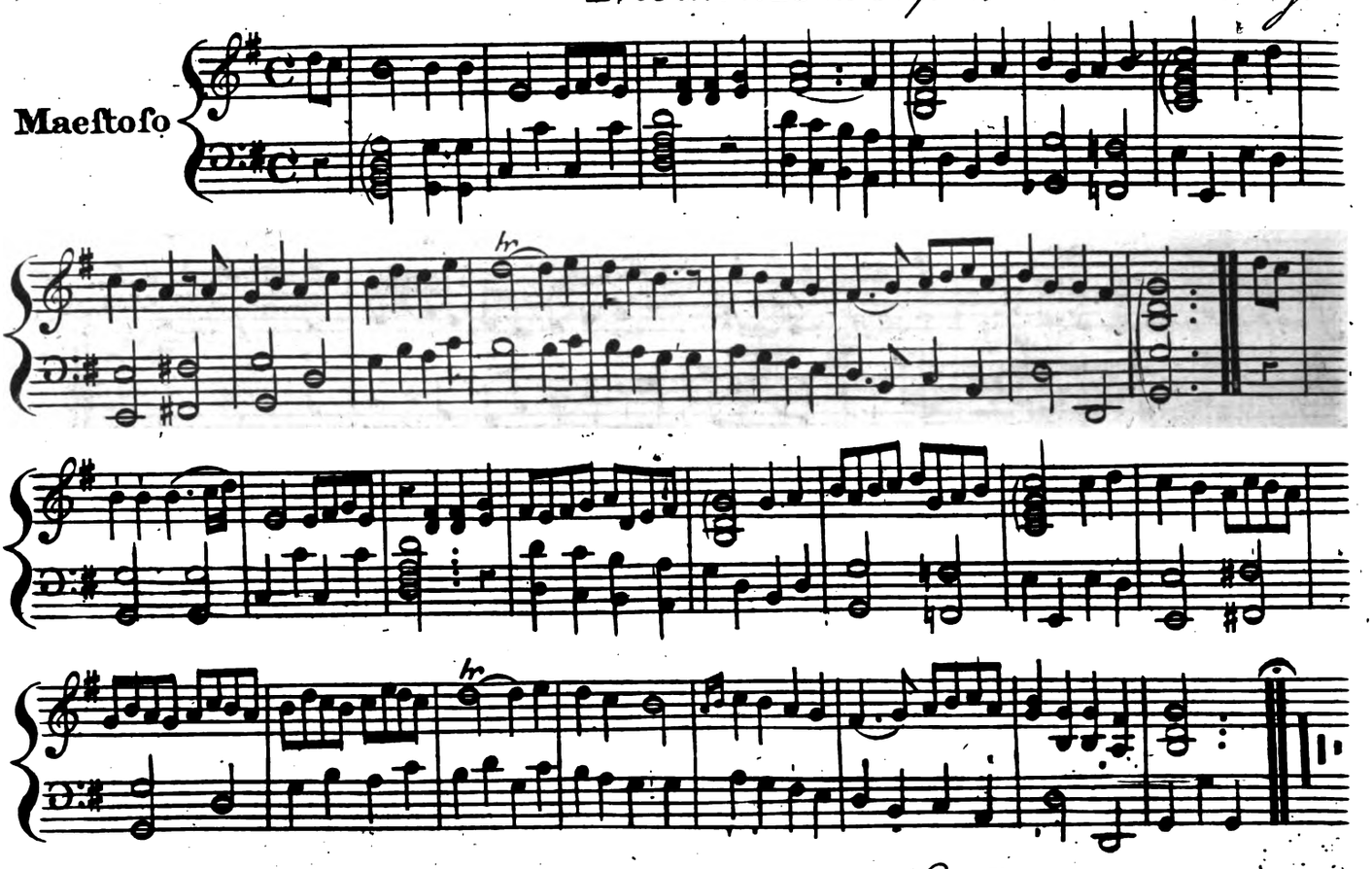
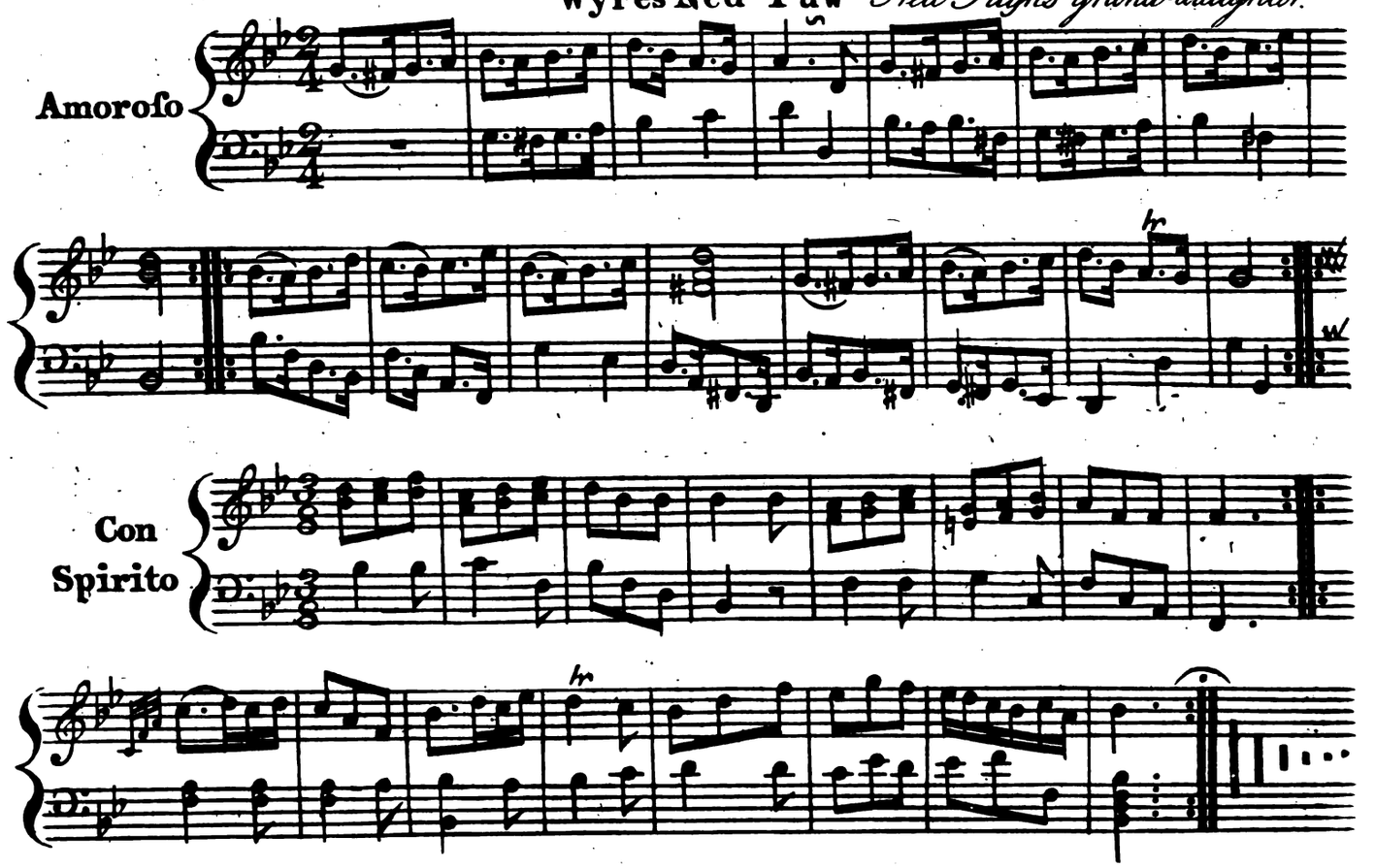
Tribann—The Triplet, or Warrior's Song.

Maeſtoſo

Wyres Ned Puw *Ned Pugh's grand-daughter.*

Amoroſo

Con Spirito

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Erddigan Caer Waun. — The Minstrelsy of Chirk Castle.*

With Energy

Variation.

* Caſtell y Waun, or Chirk Caſtle, in Denbighſhire, is the grand Manſion of the Middletons, and the moſt perfect habitable Caſtle in Wales; It ſtands upon an eminance, and commands a moſt beautiful pictureſque Country. When it was occupied by its ancient Barons it appears to have been the receptacle of Bards.

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Gogerddan.*

Graceful

* Gogerddan is the name of a Seat near Llanbadarn, in Cardiganshire; which was the residence of the Famous Bard, Rhydderch ap Ieuan Llwyd, about the year 1394, and is now the patrimony of Edw.d Loveden Esq.r

Malldod Dôlgelleu. — The Gallantries of Dôlgelleu.

Slow and Expreſſive

‡ Eryri Wen. — White Snowdon.

Moderate time

‡ This Monarch of the Cambrian mountains was anciently held in the higheſt veneration among the Britons.

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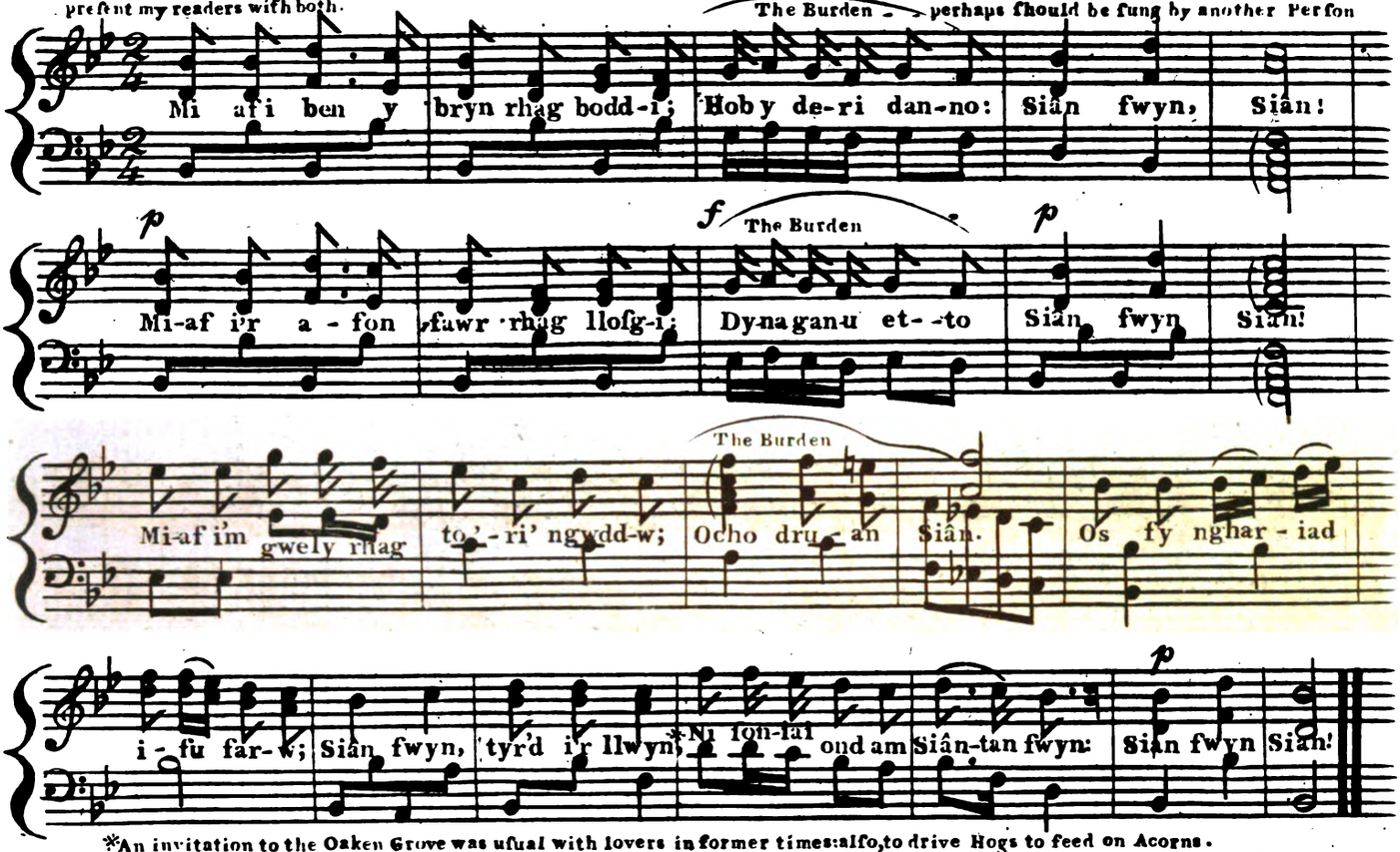
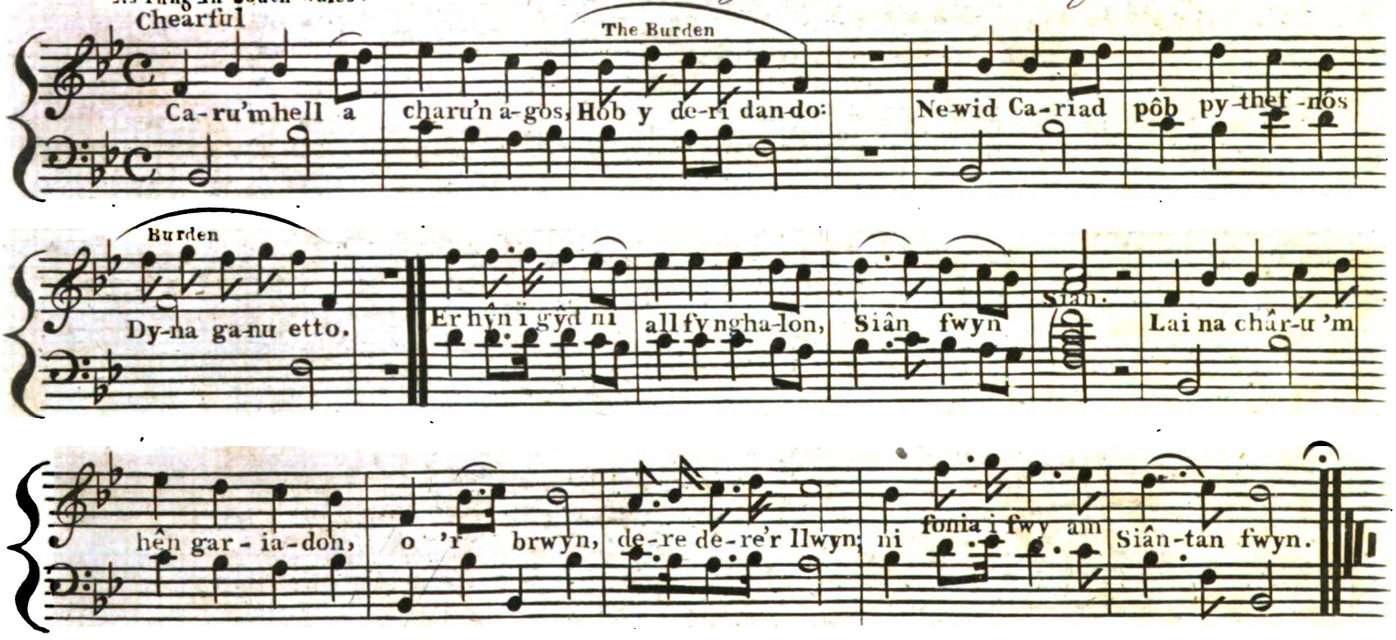
Hob y Deri Danno.—Away my herd to the Oaken grove.

This favourite Air is ſung very differently in South Wales to what it is in North Wales, & both ſo pretty that I am perplexd in the choice, therefore, ſhall preſent my readers with both.

The Burden — perhaps ſhould be ſung by another Perſon
Mi af i ben y bryn rhag bodd-i; Hob y de-ri dan-no: Siân fwyn, Siân!
f The Burden p
Mi-af i'r a-fon fawr rhag lloſg-i; Dy-na gan-u et--to Siân fwyn Siân!
The Burden
Mi-af i'm gwely rhag to'-ri' ngwdd-w; Ocho dru-an Siân. Os fy nghar-iad
i-fu far-w; Siân fwyn, tyrd i'r llwyn; *Ni fon-lai ond am Siân-tan fwyn: Siân fwyn Siân!

*An invitation to the Oaken Grove was uſual with lovers in former times: alſo, to drive Hogs to feed on Acorns.

Hob y Deri Dando.—Away my herd under the green Oak.

As ſung in South Wales.

Chearful
The Burden
Ca-ru'mhell a charu'n a-gos, Hob y de-ri dan-do: Newid Ca-riad pôb py-thef-nos
Burden
Dy-na ga-nu etto. Er hyn i gyd ni all fyngha-lon, Siân fwyn Siân. Lai na châr-u 'm
hên gar-ia-don, o 'r brwyn, de-re de-re'r llwyn; ni fonia i fwy am Siân-tan fwyn.

There is another very Ancient Tune that bears a ſimilar name to the above; A Rhapſody of it, as formerly uſed with the Cowydd Pedwar, concludes each ſtanza as follows.

"Nawdd Mair a nawdd y grôg, - - - - - - - - The protection of Mary & protection of the Croſs;
Hai down ir deri danno." - - - - - - - - - - Come let us haſten to the Oaken-Grove.

Which is the burden of an old Song of the Druids, ſung by the Bards and Vades, to call the people to their religious aſſemblies in the Groves. Alſo, it is evident that the old Engliſh Song,

"Hie down, down derry down!" ——

Alſo, "In Summer time when leaves grow green,
Down, a down, a down!"
are borrowed from that Druidical Song. ——

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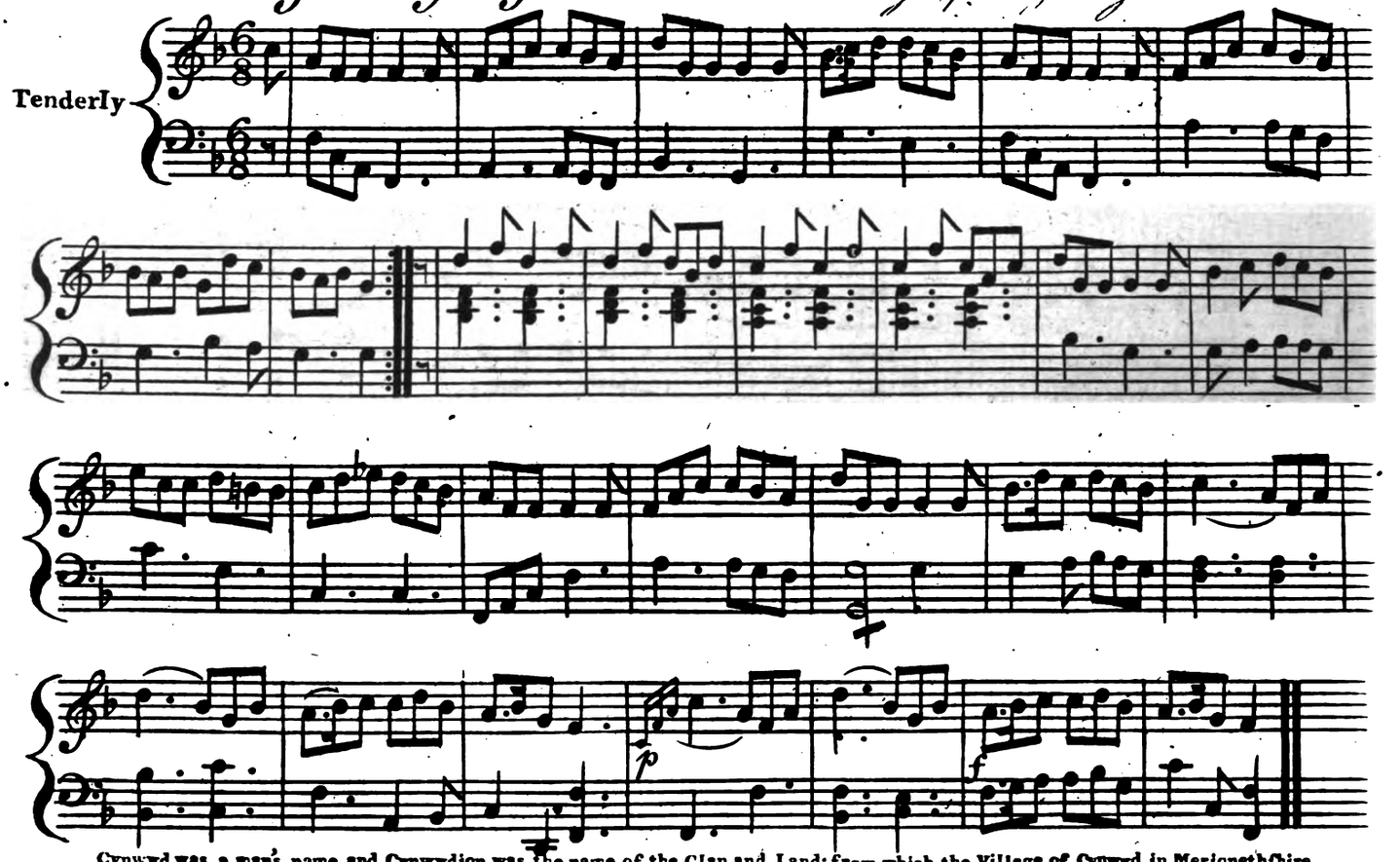
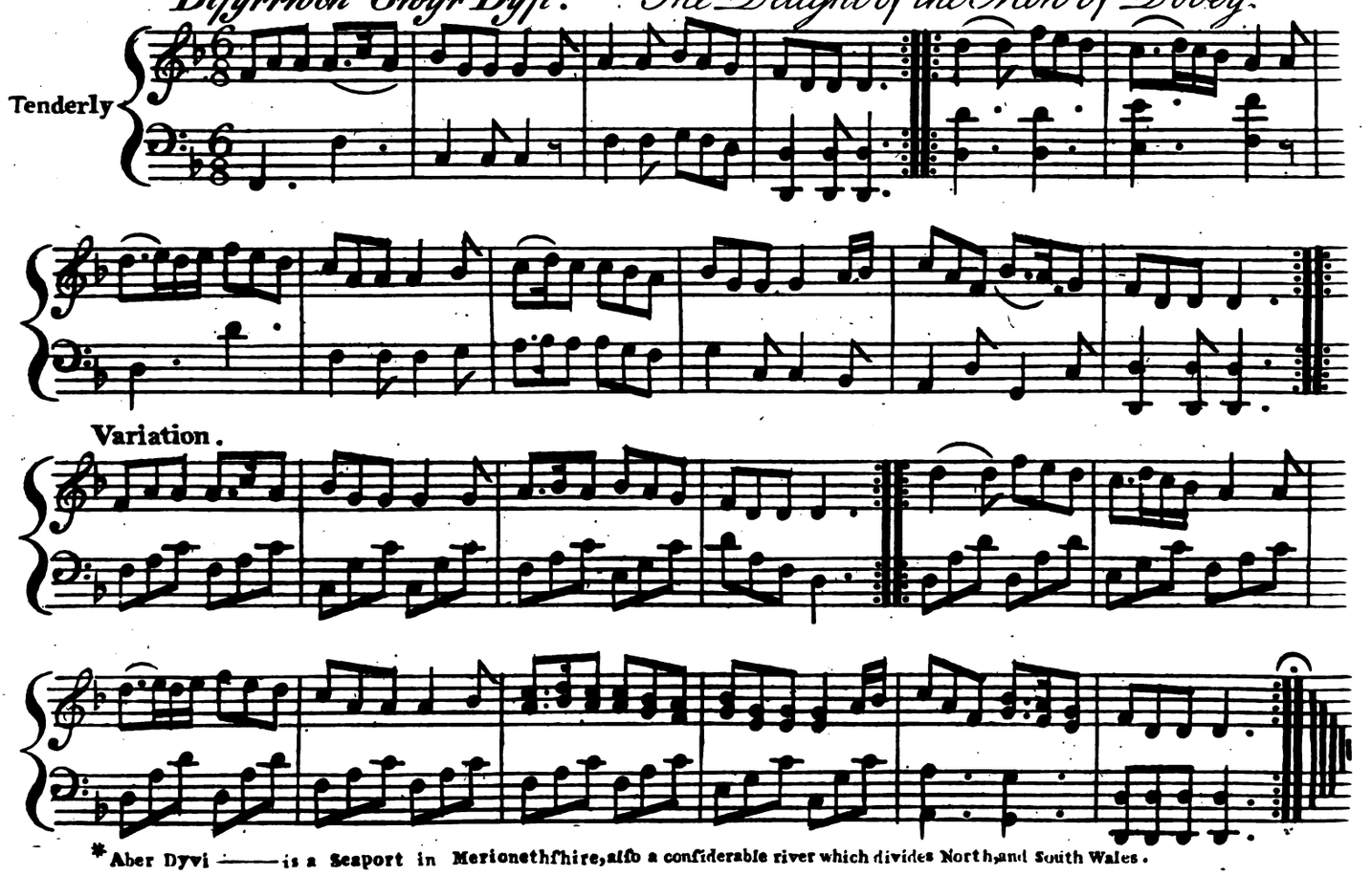
Mwynen Cynwyd. — The Melody of Cynwyd.*

Cynwyd was a man's name, and Cynwydion was the name of the Clan and Land; from which the Village of Cynwyd in Merionethſhire derives its name.

Diſyrrwch Gwŷr Dyfi. The Delight of the Men of Dovey.*

*Aber Dyvi ——— is a Seaport in Merionethſhire, alſo a conſiderable river which divides North, and South Wales.

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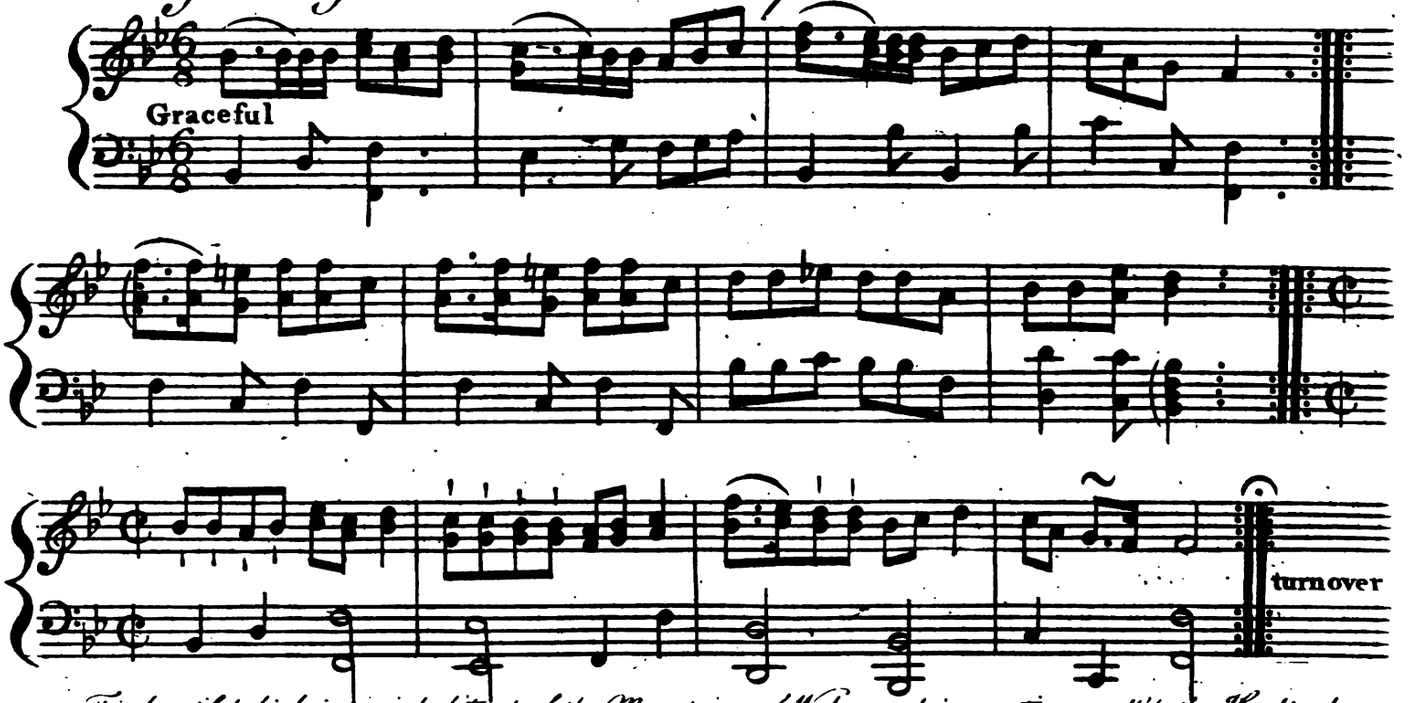
Ton y Ceiliog Dû. — The Tune of the Black cock.



* This beautiful bird is an inhabitant of the Mountains of Wales, and is sometimes call'd the Heathcock or Black-game; which species of moor-game is now become very rare.

A Song of the wooing of Queen Catherine by Sir Owen Tudor, a young Gentleman of Wales.

Whilst King Henry V: was pursuing his conquest in France, Charles VI: unable to resist his victorious arms, came to a treaty with him, and in the year 1420, King Henry was married to Catherine, the daughter of Charles; by virtue of which the latter acknowledged Henry, Regent of France, during his Life time, and after his death absolute sovereign of that kingdom. The christmas following King Henry brought his Queen over to England, where she was crowned on the 24 Feby. 1421. The season of taking the field being come, and the Dauphin having levied fresh forces, King Henry hastened over to France, whither his Queen could not accompany him, being at that time with child, and on the 6th of December following she was deliverd at Windsor of Prince Henry, who succeeded his Father. The April following she passed over to France with large reinforcements for her husband; he being at that time very ill of the Dysentery, of which he shortly after died. Soon after, Queen Catherine return'd to England. It was impossible that a young handsome widow, of her dignity could live without a number of admirers; and in the foremost rank appeard Sir Owen Tudor,† of Pen-Mynydd Môn, in Anglesey; who was a graceful and most beautiful person, and descended from the ancient welsh Princes. (This Owen was son of Meredith ab Tudor ab Gronw ab Tudor, ab Gronw, ab Ednyfed Fychan, baron of Brinffenigl, in Denbigh-land, Lord of Criceth; and so lineally descended from King Beli the great. His genealogy was drawn out of the chronicles of Wales, by order of King Henry the Seventh, and is to be found in the appendix of Caradoc's history of Wales, the last edition.) Sir Owen Tudor was an officer of the Queen's Household, and being comely and active, he was desired to dance before the Queen; & in a turn not being able to recover himself, fell into her lap, as she sat upon a little stool with many of her ladies about her. Soon after, he won her heart and married her; and by him she had three sons; of whom Edmund the eldest, was created Earl of Richmond, and was Father to King Henry the 7th The second son was Earl of Pembroke. — Queen Catherine survived this husband also, and then retired into the Nunery of Bermondsey in Surry, where she died in the 14th year of the reign of her son Henry the VI.

† Hall's Chronicle describes Owen Tudor as follows.
A goodly Gentleman & a beautiful person, garnished with many Godly gifts both of nature & of grace, called Owen Teather; a man brought forth & come of the noble lineage & ancient line of Cadwalader, the last King of the Britons. ——— Tudor married Quem Catherine in the year 1428: by whom he had three Sons, & one Daughter: Edmund, Jasper, Owen, &c. ——— See more, in Pennant's Wales, Vol. 2d p. 256.

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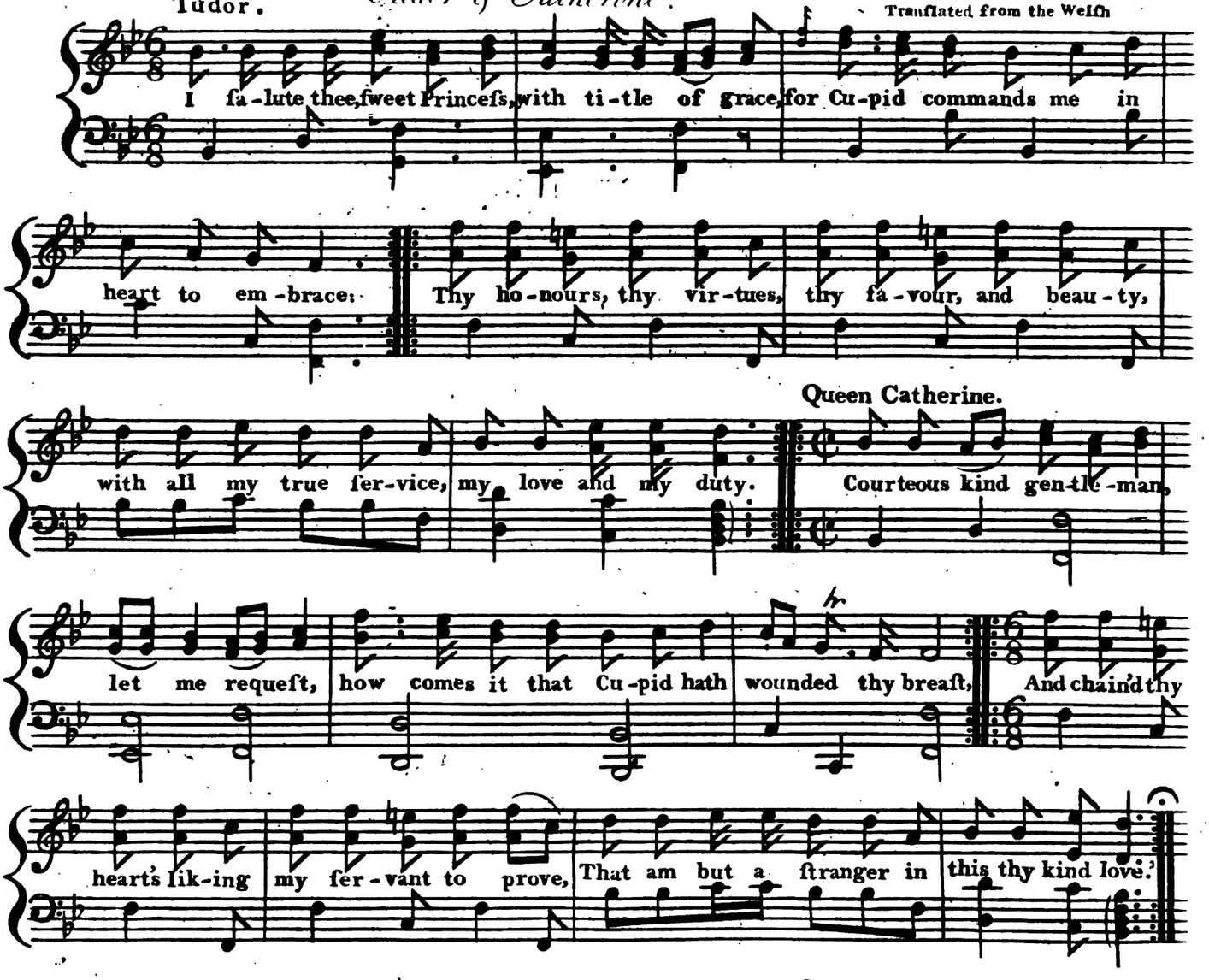
Tudor. *Tudor & Catherine.* Tranſlated from the Welſh

I ſa-lute thee, ſweet Princeſs, with ti-tle of grace, for Cu-pid commands me in
heart to em-brace: Thy ho-nours, thy vir-tues, thy fa-vour, and beau-ty,
Queen Catherine.
with all my true ſer-vice, my love and my duty. Courteous kind gen-tle-man,
let me requeſt, how comes it that Cu-pid hath wounded thy breaſt, And chain'd thy
heart's lik-ing my ſer-vant to prove, That am but a ſtranger in this thy kind love.

Tudor.
If but a ſtranger, yet love hath ſuch power,
To lead me here kindly into the Queen's bower;
Then do not, ſweet Princeſs, my good will forſake,
When nature commands thee a true love to take.

Queen.
So royal of calling and birth am I known,
That matching unequal, my ſtate's overthrown:
My titles of dignity thereby I loſe,
To wed me and bed me, my equal I'll chuſe.

Tudor.
No honors are loſt (Queen) in chuſing of me,
For I am a Gentleman born by degree,
And favors of Princes my ſtate may advance,
In making me noble and fortunate chance.

Queen
My robes of rich honors moſt brave to behold,
Are all o'er imboſsed with ſilver and gold,
Not therewith adorn'd, I loſe my renown,
With all the brave titles that wait on a crown.

Tudor
My country, ſweet princeſs, more pleaſure affords,
Than can be expreſsed by me here in words:
Such kindly contentments by nature there ſprings,
That hath been well liked of Queens & of Kings.

Queen
My courtly attendants are trains of delight,
Like ſtars of fair heaven all ſhining ſo bright:
And thoſe that live daily ſuch pleaſures to ſee,
Suppoſe no ſuch comfort in country can be.

Tudor
In Wales we have fountains, no cryſtal more clear,
Where murmuring muſic we daily may hear,
With gardens of pleaſure, and flowers ſo ſweet,
Where true love with true love may merrily meet

Queen
But there is no tilting nor turnaments bold,
Which gallant young ladies deſire to behold,
No masks, nor no revels, where favours are worn,
By Knights, or by Barons, without any ſcorn.

Tudor
Our maypole at Whitſuntide maketh good ſport,
And moves as ſweet pleaſures as yours do in court,
Where on the green dancing for garland and ring,
Maidens make paſtime and ſport for a King

Queen
But when your brave young men and maidens do meet,
Whilſt ſilver-like melody murmuring keeps,
Your muſick is clowniſh and ſoundeth not ſweet,
And locks up your ſenſes in heavenly ſleeps.

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Tudor

Our Harps, our Tabors and Crwths ſweet humming drones,
For thee, my ſweet Princeſs, make muſical moans:
Our morris maid-marrians deſire to ſee
A true-love knot tied, between thee and me.

Queen

No pleaſure in country by me can be ſeen,
That have been maintain'd ſo long here a Queen,
And fed on the bleſsings that daily were given,
Into my brave palace, by angels from heaven.

Tudor

Our green-leav'd trees will dance with the wind,
Where birds ſit rejoicing according to kind;
Our ſheep with our lambs will ſkip and rebound,
To ſee thee come tripping along on the ground.

Queen

What if a kind Princeſs ſhould ſo be content,
By meekneſs thus moved to give her conſent,
And humble her honors, and baſe her degree,
To tye her beſt fortunes, brave Tudor, to thee?

Tudor

If to a Kingdom I born were by birth,
And had at commandment all nations on earth, feet,
Their crowns and their ſceptres ſhould lye at thy-
And thou be my Empreſs, my darling ſo ſweet.

Queen

I fear not to fancy thy love-tempting tongue,
For Cupid is coming, his bow very ſtrong;
Queen Venus once miſtreſs of heart-wiſhing pleaſu
We over-kind women repent us at leiſure.

Tudor

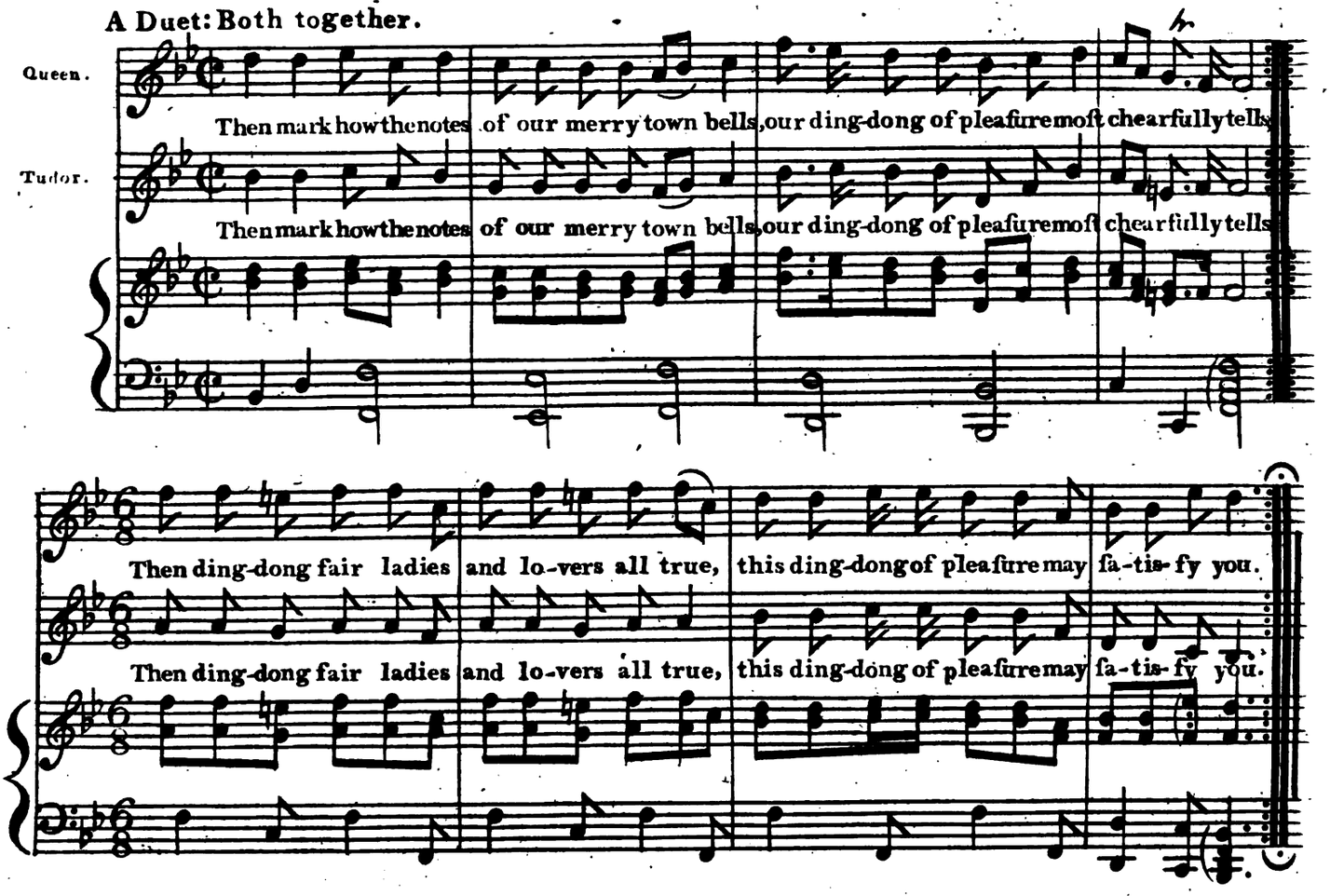
May never fair morning ſhew forth his bright beams,
But cover my falſhoods with greateſt extremes,
If not as the Turtle I lye with my Dove,
My gentle kind Princeſs, my Lady, my love.

Queen

Hie then into Wales, and our wedding provide,
For thou art my bridegroom, and i'll be thy bride,
Get gloves and fine ribbons, with bride-laces fair,
Of ſilk and of ſilver for ladies to wear.

Tudor

With garlands of roſes, our houſe-wifely wives,
To have them adorned moſt lovingly ſtrives;
Their bride-cakes be ready, our Pibgorns do play,
Whilſt I ſtand attending to lead thee the way.

A Duet: Both together.

Queen.
Then mark how the notes of our merry town bells, our ding-dong of pleaſure moſt chearfully tells
Tudor.
Then mark how the notes of our merry town bells, our ding-dong of pleaſure moſt chearfully tells
Then ding-dong fair ladies and lo-vers all true, this ding-dong of pleaſure may ſa-tis-fy you.
Then ding-dong fair ladies and lo-vers all true, this ding-dong of pleaſure may ſa-tis-fy you.

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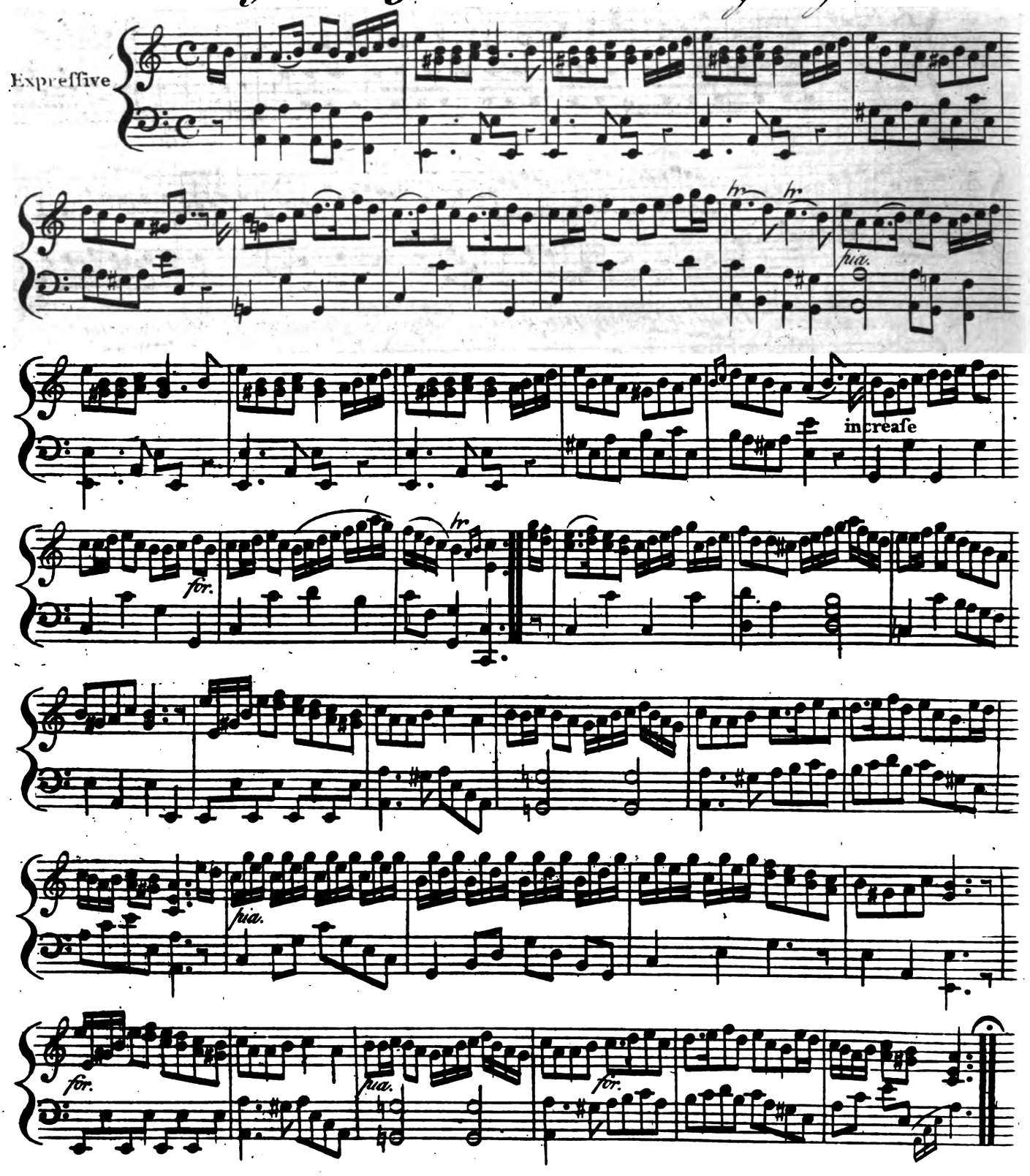
Dynwared yr Eos. * *or. Mock Nightingale.*

* Penddu'r hewyn, or the Black-cap, is a Bird that ſings very finely; and on that account is called the Mock-nightingale: but whether this Tune alludes to that Bird, or is an imitation of the Night-ingale, I will not determine.

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Croeso'r Wenynen. Welcome the Bee

8.

Minuet

Blodeu'r Gwynnydd. — The Blossom of the Honey-suckle.

Minor

p

f

D.C. 1st Minuet

Dislyll y Donn. — The Ebb of the Tide.

Gayly

This is a Key peculiar to the Ancient Welsh Music, which is call'd Gogywair: The E, or third above the Key-note being flat.

Mi we - les flwch gan Gwen - - o, ai lond o Snifin yn - - ddo; ni - - fa - feu waeth ir

Fun ddi feth, roi im - i beth o ho - - no, mi cau - odd ô'n glep!

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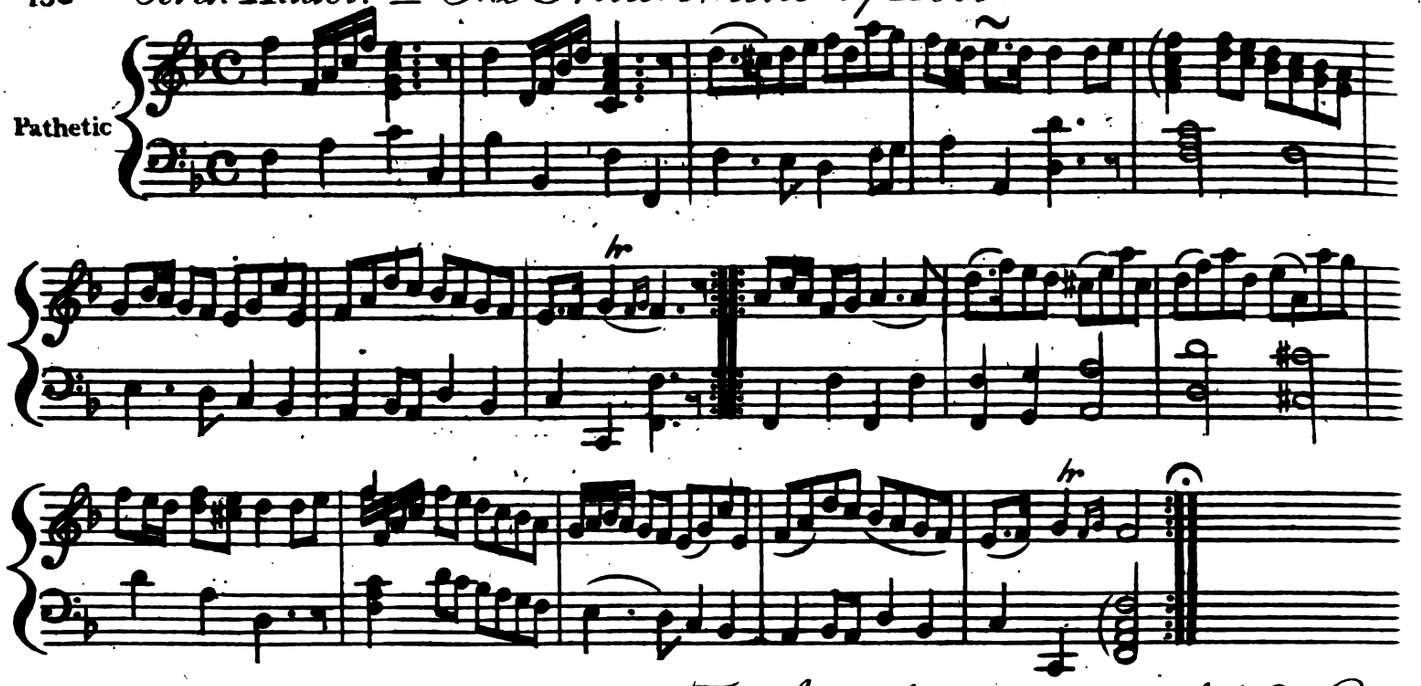
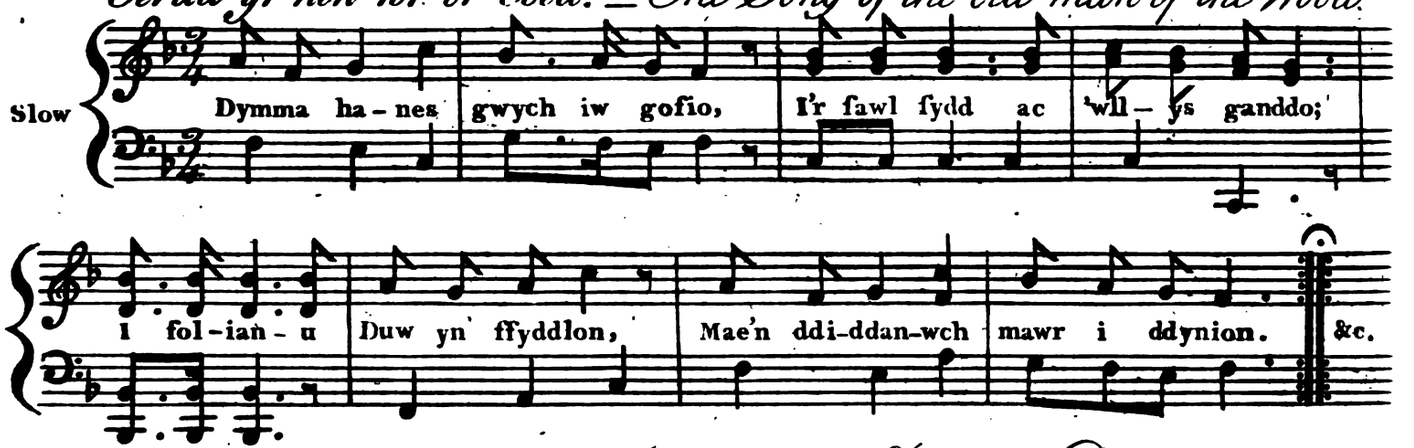
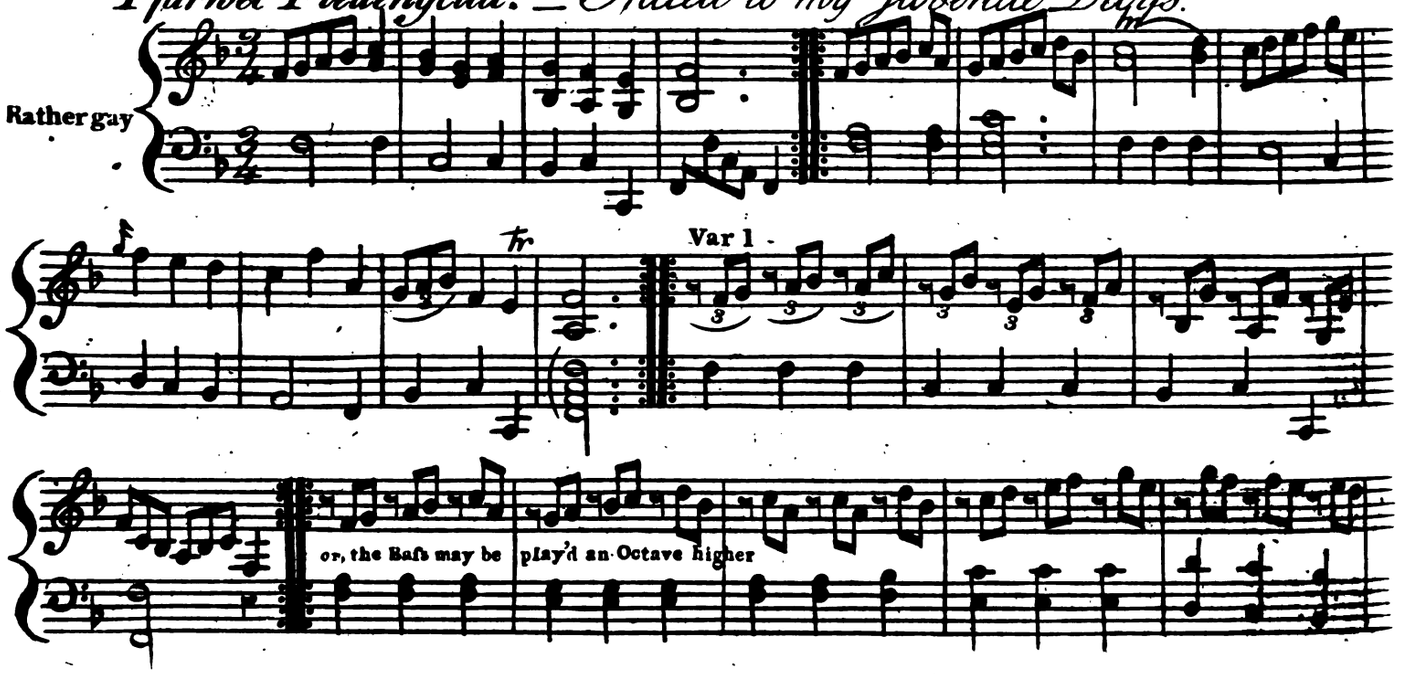
Serch Hudol. _ The Allurement of Love.

Pathetic

Cerdd yr hên-ŵr o'r Coed. _ The Song of the old man of the Wood.

Slow



Ffarwel F'ieuengctid. _ Adieu to my Juvenile Days.

Rather gay

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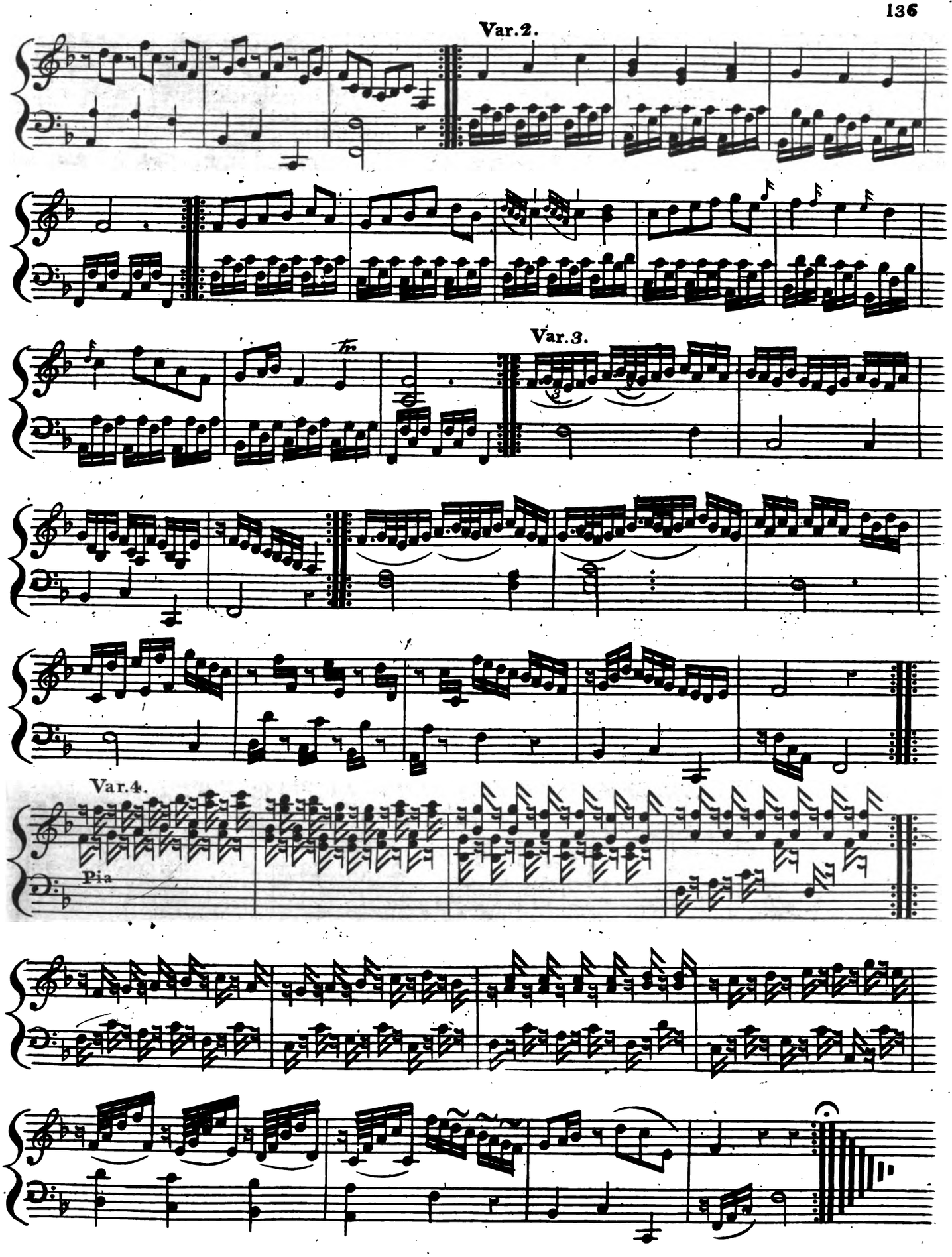
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Urſula.

(Query, whether this was St Urſula, Daughter of Dunotus King of Cornwall, that was demanded in marriage by Conan Meriadog, the conqueror of Bretagne in France;) and who embarked with a Colony of Virgins, to match with the British Legions ſettled in that Province) Brit: Sancta.

Graceful

Hôffedd Abram ab Ifan. — The Delight of Abram son of Evan.

Slow

Tŷb y Tywyſog. — The Prince's Air.

Graceful

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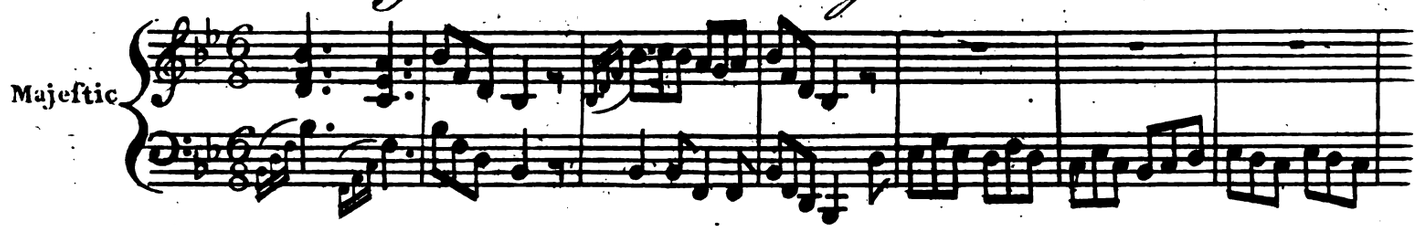
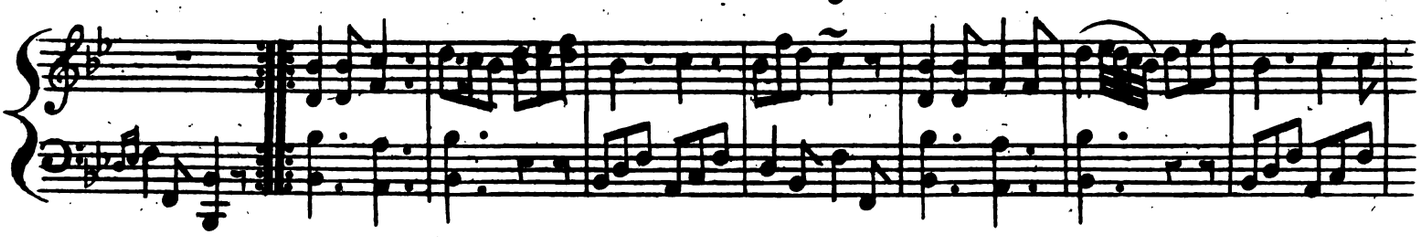
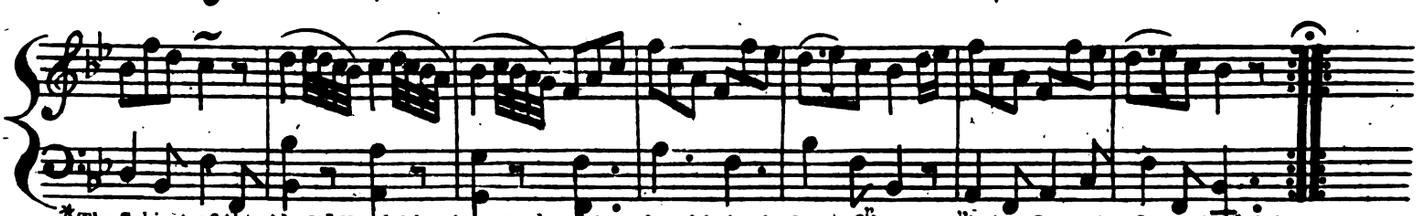
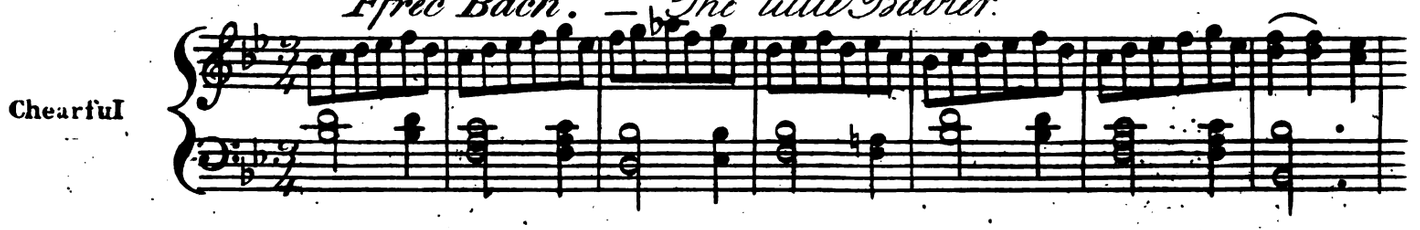
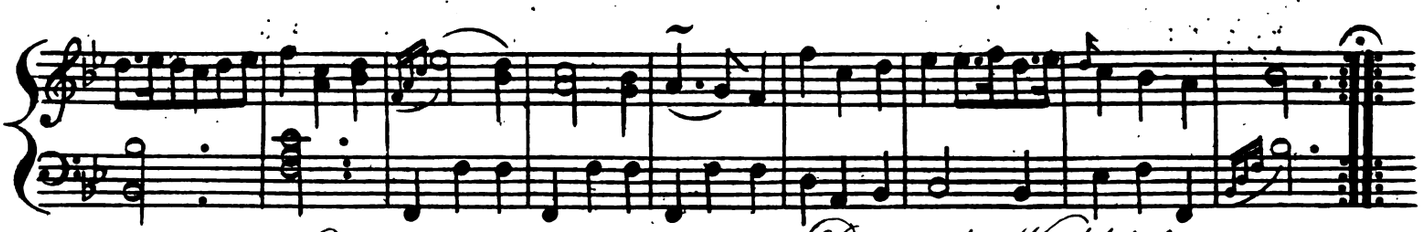
Codiad yr Haul.* — The Rising Sun.

Majestic



*The Subject of this Air Mr Handel has borrowed, and introduced it in the Duet of "happy we," in his Oratorio of Acis & Galatea.

Ffrec Bâch. — The little Babler.

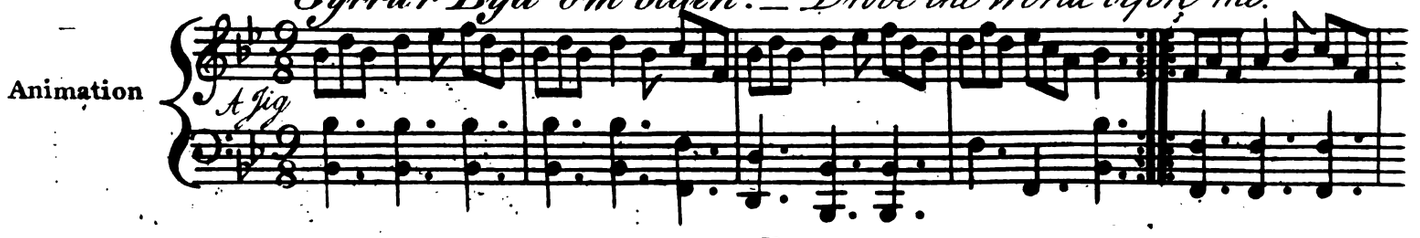
Chearful

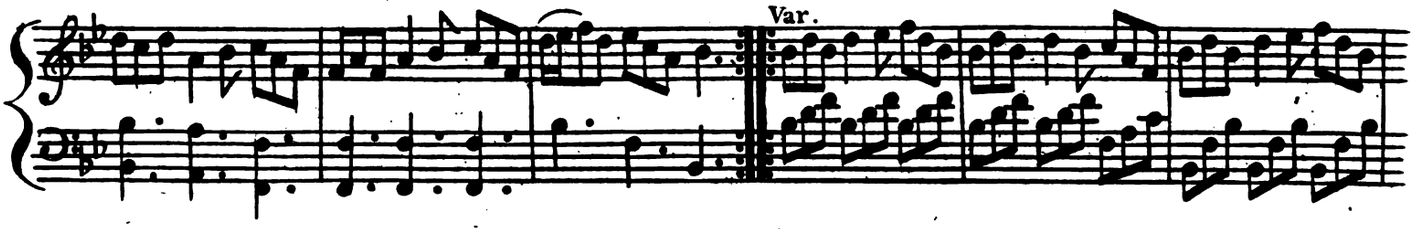
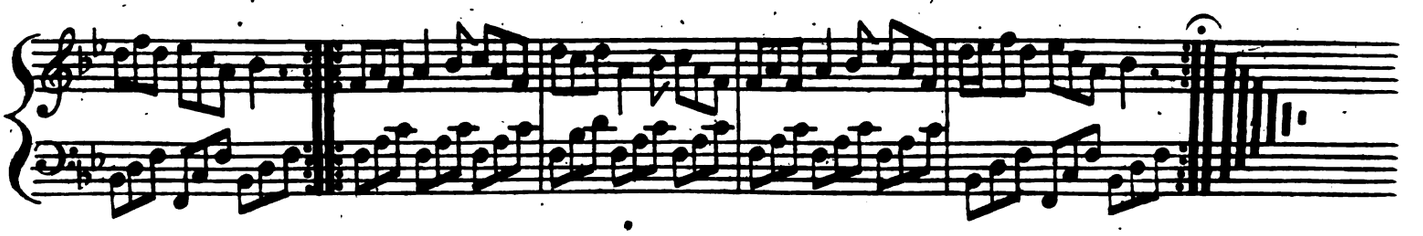


Gyrru'r Bŷd o'm blaen. — Drive the World before me.

Animation

A Jig



Var.

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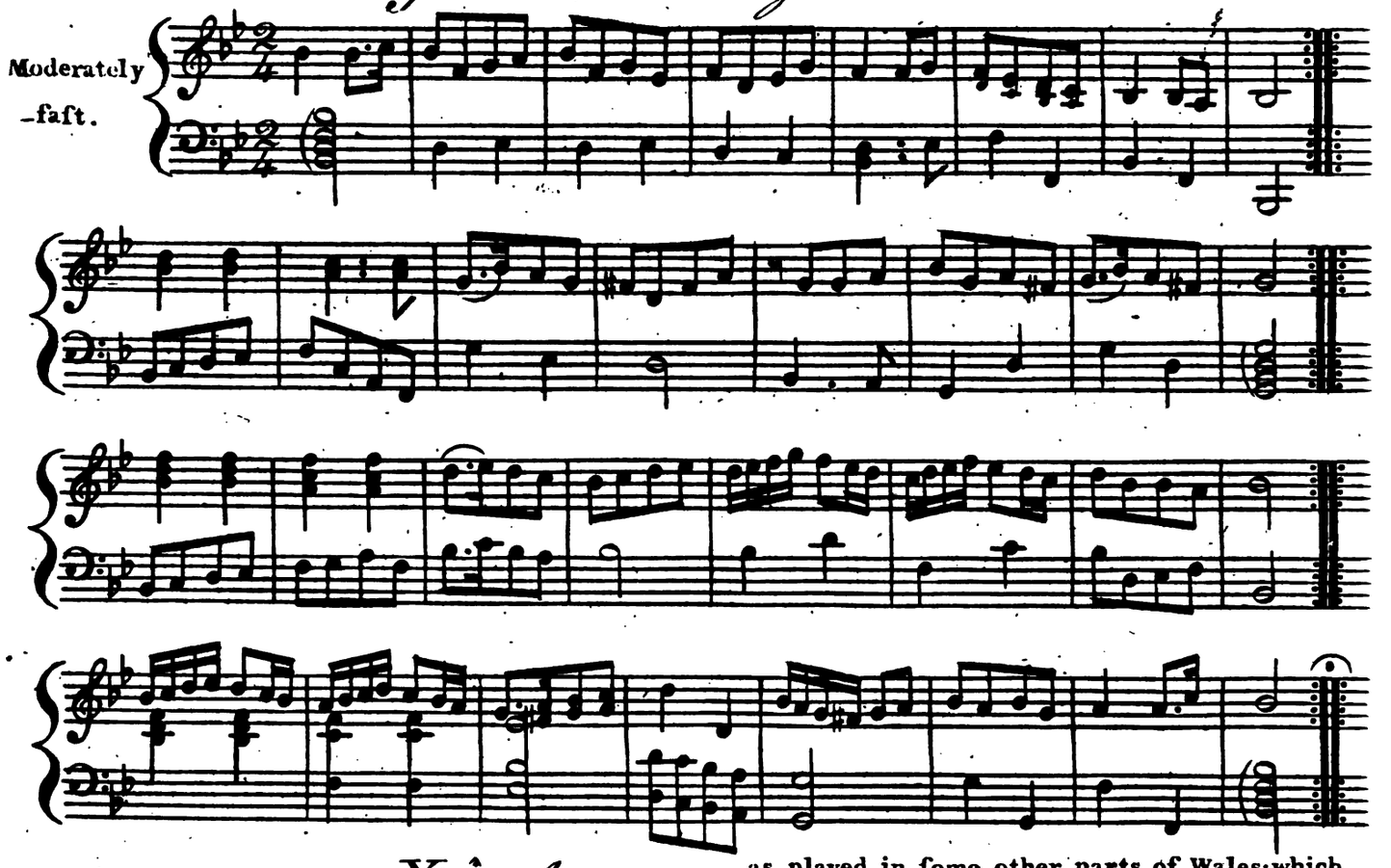
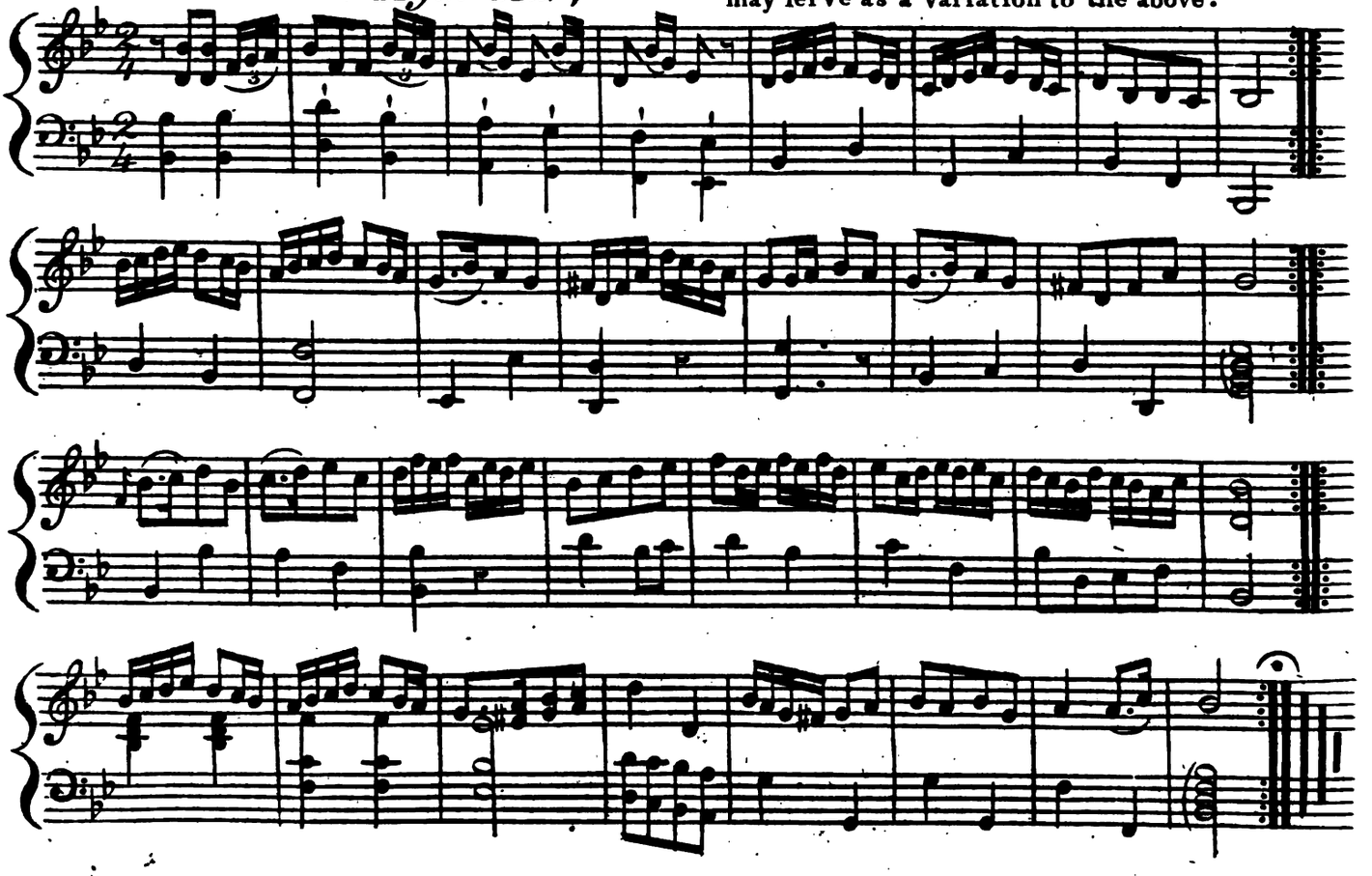
Ysgîn Aur. — The Golden Robe.

Moderately
-faft.

Ysgîn Aur; ——— as played in fome other parts of Wales; which may ferve as a Variation to the above.

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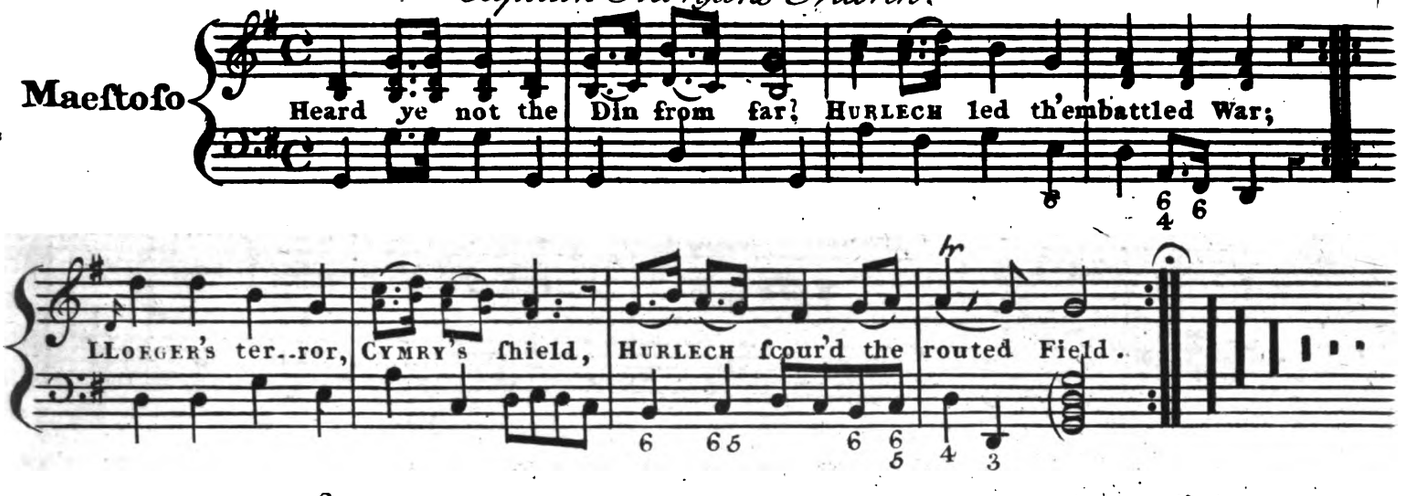
*Rhyfelgyrch Capten Morgan**

Captain Morgan's March.

Maestoso
Heard ye not the Din from far? Hurlech led th'embattled War;
Lloeger's ter..ror, Cymry's shield, Hurlech scour'd the routed Field.

2

Wolves, that hear their young ones cry,
Tamer on the Spoilers fly:
Harvests, to the flames a prey,
Perish slower still than they.

3

Thine, swift Cynan, thine the race
Where the Warrior's line we trace:
Brave Tyndaethwy, boast to own
Hurlech for thy braver Son.

4

Swift the rapid Eagle's flight,
Darting from his airy height:
Swifter Hurlech's winged speed
When he bade the battle bleed.

5

Strong the Stream of Ogwen deep
Thund'ring down his craggy Steep:
Stronger Hurlech's matchless might,
Raging thro' the ranks of fight.

6

Wyddfa's snows for ages driv'n,
Melt before the bolts of Heav'n:
Blasted so by Hurlech's Eye
Hearts of Heroes melt and die.

7

Stung with terror—fly the deer,
The Pack's wild uproar bursting near:
So, by Hurlech's voice dismay'd,
Hosts of Heroes shrunk and fled.

8

Raise your Harps, your Voices raise,
Grateful e'er in Hurlech's praise:
Hurlech guards Gwyneddia's Plain,
Bloody Henry thirsts in vain!

9

Louder strike, and louder yet,
Till the echoing Caves repeat;
Hurlech guards Gwyneddia's Plain,
Bloody Henry thirsts in vain.

10

Hence aloof, from Cymry far
Rage, thou Fiend of horrid War;
Cymry's Strength in Hurlech's Spear
Mocks the Rage that threatens here!

11

Long, too long, a Ruffian Band,
Murd'rous Saxons spoil'd the Land:
Hurlech rose: the Waste is o'er.
Murd'rous Saxons spoil no more.

12

Lloeger now shall feel in turn
Cymry's Vengeance too can burn
Thirst of Blood, and Thirst of Spoil,
On the Plund'rers Heads recoil.

13

Fly the Doves when Kites pursue!
Dastards! so we rush on you:
Flight shall fail, nor Force withstand,
Death, and Horror fill your Land. — — —

I am much indebted to the Revd. Mr. Lambert, for this animated and faithful version of the Poem by Meirion Goch of Eryri.

*Probably, this Morgan was Captain of the Glamorganshire Men, about the year 1294; who gallantly defended his Country from the incursions of the Saxons, and who dispossessed the Earl of Glocester of those lands which had formerly been taken from Morgan's Forfathers. But afterwards, this brave Warrior was betrayed and made a prisoner, at the instigation of K. Edward the First. See, Powel's Hist. of Wales p. 306 3d Ed.

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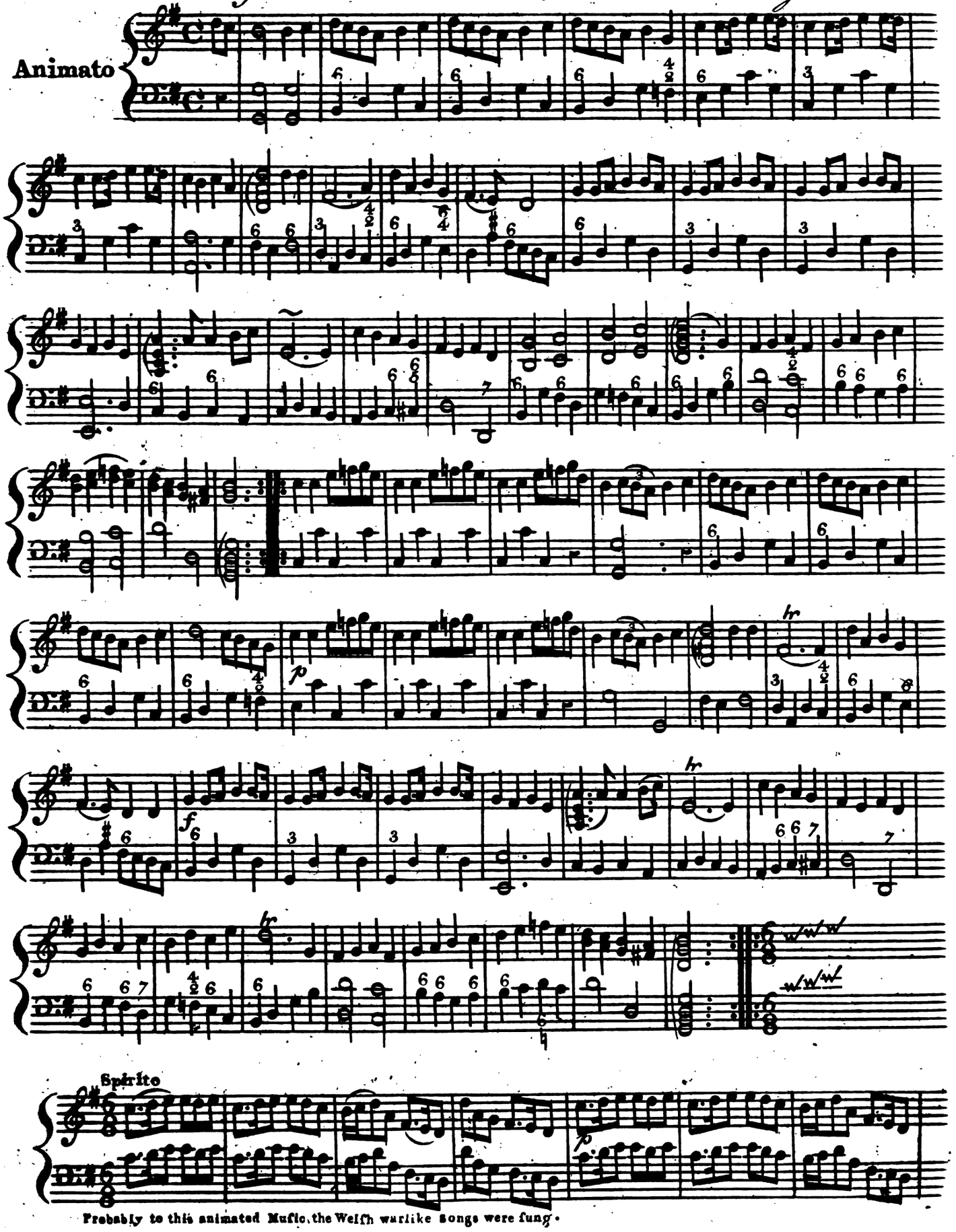
Erddigan tro 'r tant — Awake, Harmonious Strings.

Probably to this animated Music, the Welsh warlike Songs were sung.

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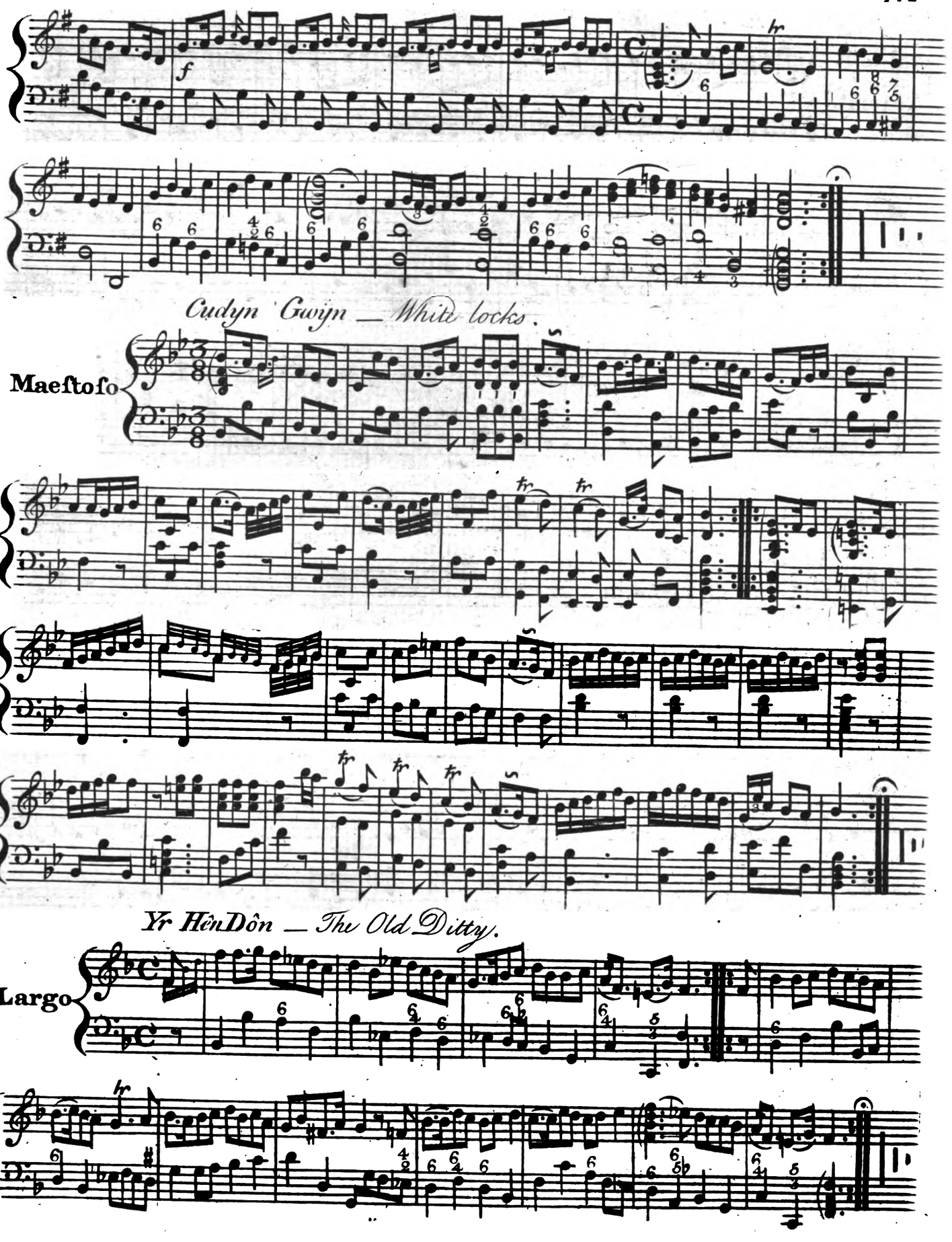
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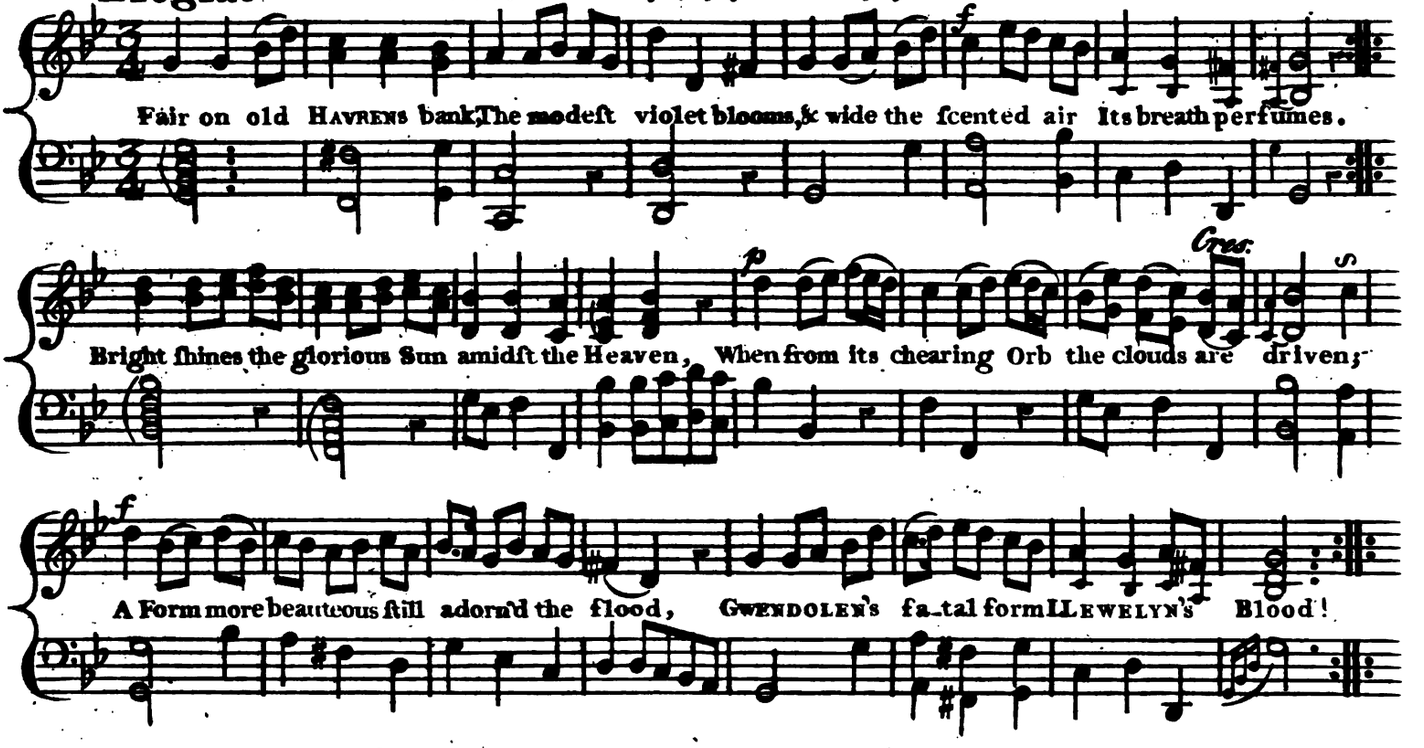
Morva Rhuddlan.—The Marsh of Rhuddlan.

Elegiac The 2d & 5th Variation may be play'd to Accompany the Voice

Fair on old Havrens bank The modeſt violet blooms, & wide the ſcented air Its breath perfumes.
Bright ſhines the glorious Sun amidſt the Heaven, When from its chearing Orb the clouds are driven;
A Form more beauteous ſtill adorn'd the flood, Gwendolen's fa_tal form Llewelyn's Blood!

2

For Her in Arms oppoſed,
Contending Warriors ſtrove,
'Twas Beauty fir'd their Hearts
Gwendolen's Love.

On Morva Rhuddlan's Plain the Rivals ſtood,
Till Morva Rhuddlan's Plain was drench'd in Blood:
Not all proud Llorger's might could Cymry quell,
Till foremoſt of his Band young Griffith fell.

3

Gwendolen ſaw him fall,
And O the Maiden cried;
Could Maiden Prayers avail
Thou hadſt not died!

Diſtracted to the Plain Gwendolen flew,
To bathe her Hero's Wounds, her laſt Adieu!
Faſt o'er her Hero's Wounds, her Tears ſhe ſhed
But Tears alas! are vain—his Life was fled— — —

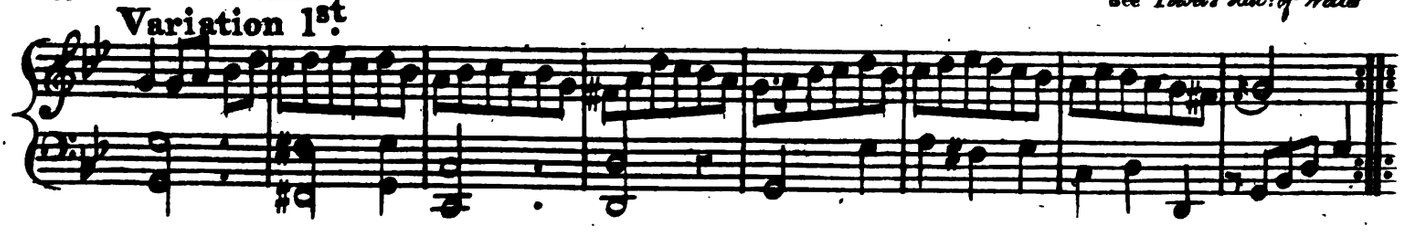
4

O then for Griffith's Son,
Ye Maids of Cymry mourn;
For well the Virgins Tear
Becomes his Urn.

Nor you, ye Youths, forbid your Tears to flow,
For they ſhall beſt redreſs, who feel for Woe.
Sweet ſleeps the lovely Maid wept by the Brave
For, ah! ſhe died for him ſhe could not ſave!

MORVA RHUDDLAN, or the Red Marſh, on the banks of the CLWYD in FLINTSHIRE, was the ſcene of many Battles of the Welſh with the Saxons. At the memorable conflict in 795, the Welſh were unſucceſsful and their Monarch CARADOC ſlain. It is unknown whether this celebrated Tune took its name from this or ſome later occaſion. The words now adapted to the Tune are verſified from a fragment Publiſhed in the Letters from Snowdon. This plaintive ſtyle, ſo predominant in Welſh Muſic, is well adapted to melancholy ſubjects. Our Muſic probably received a Pathetic tincture from our diſtreſses under the oppreſsion of the Saxons.

See *Powel's Hiſt. of Wales*

Variation 1st.

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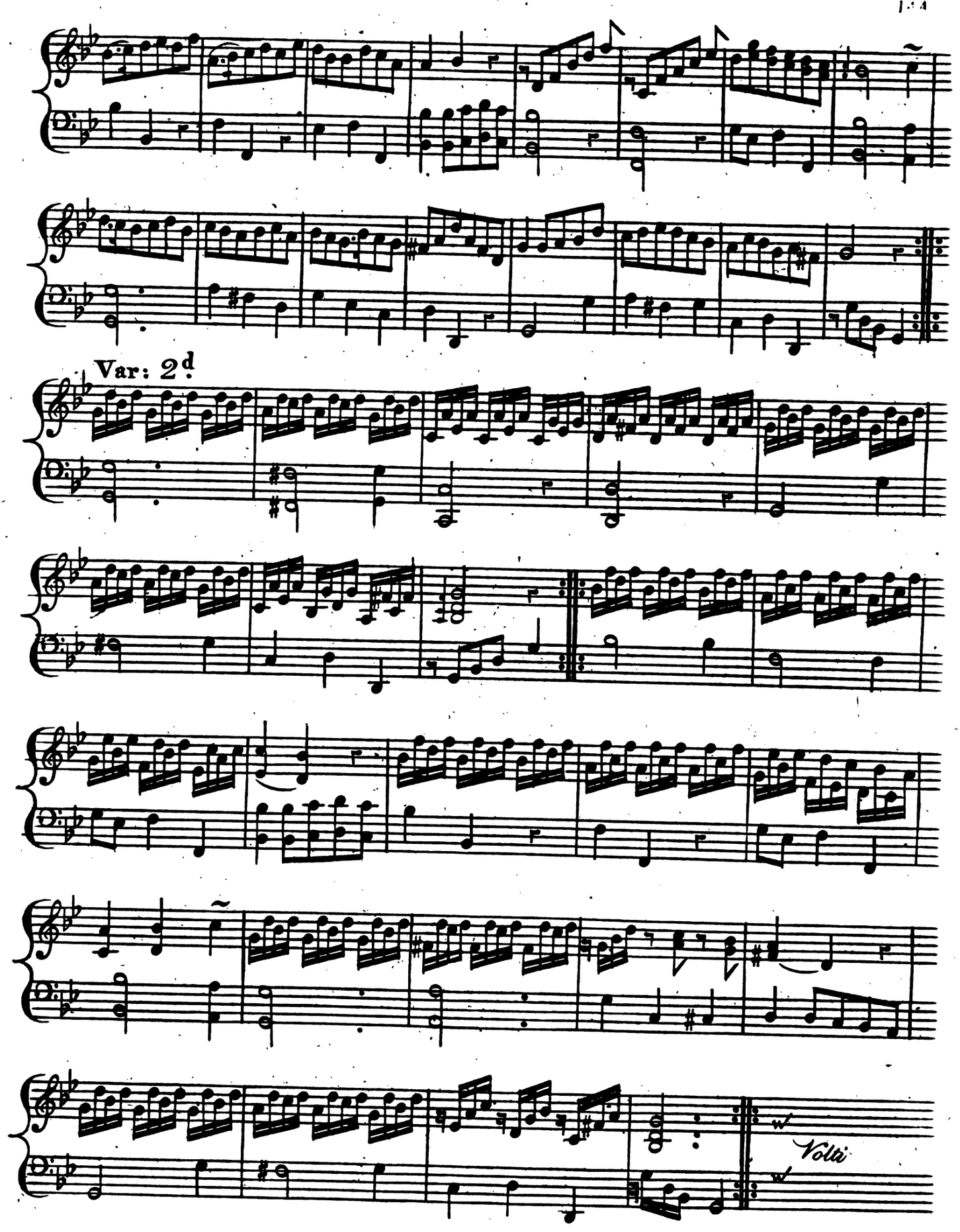
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Var: 3d.

Var: 4th.

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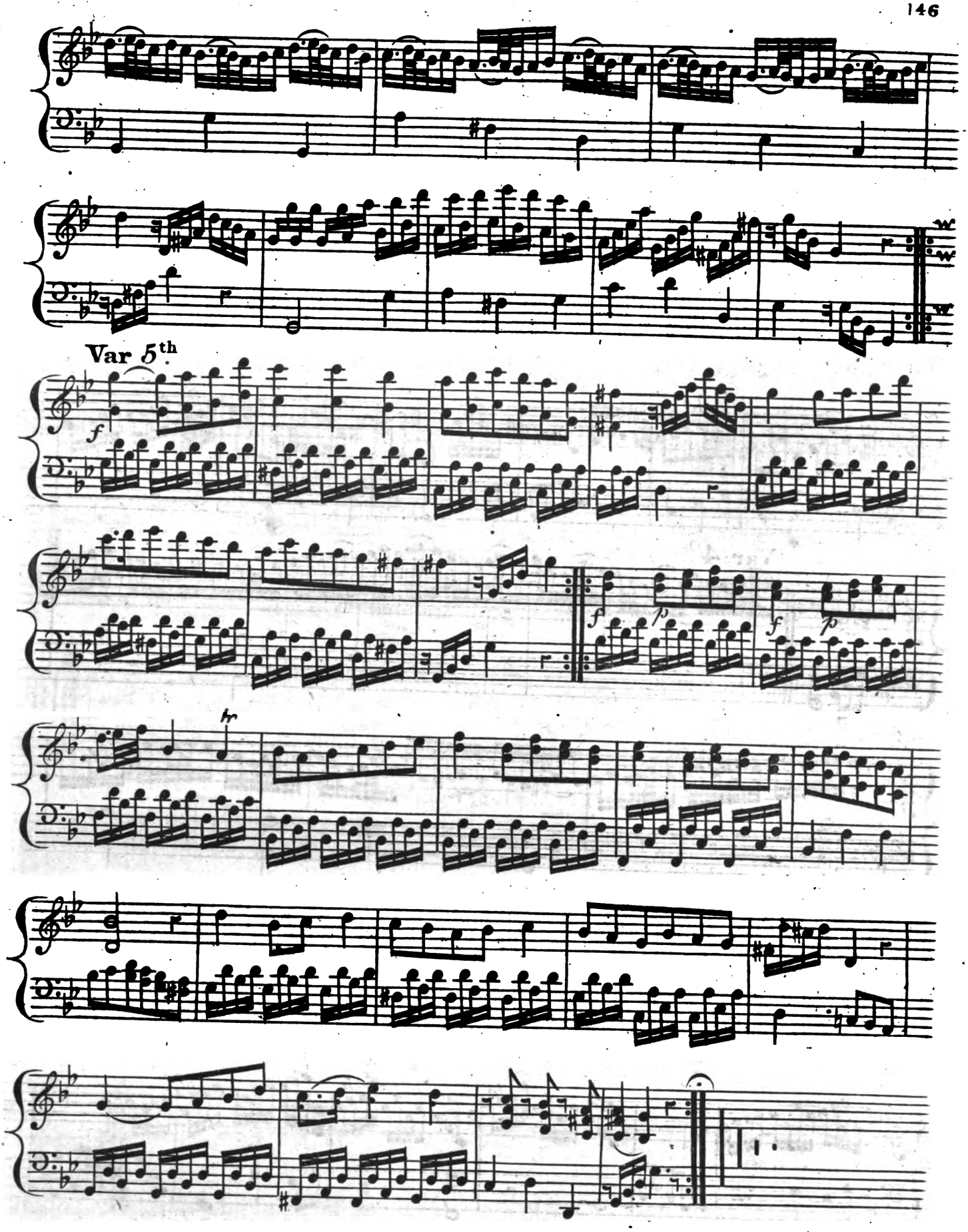
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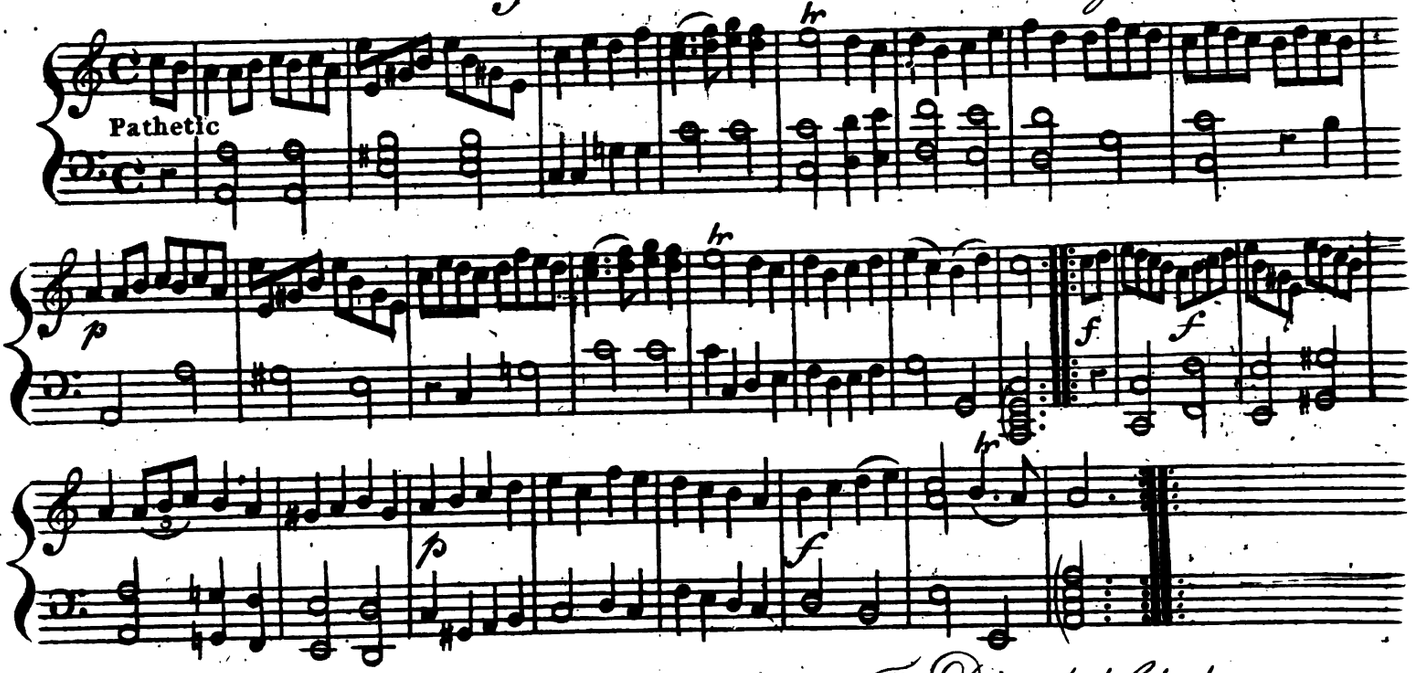
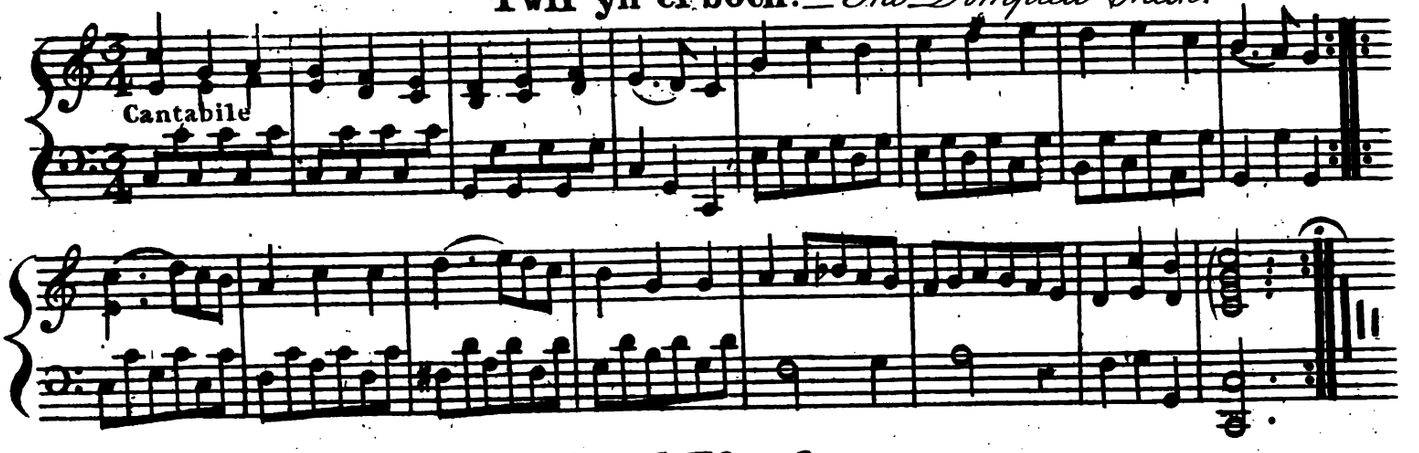
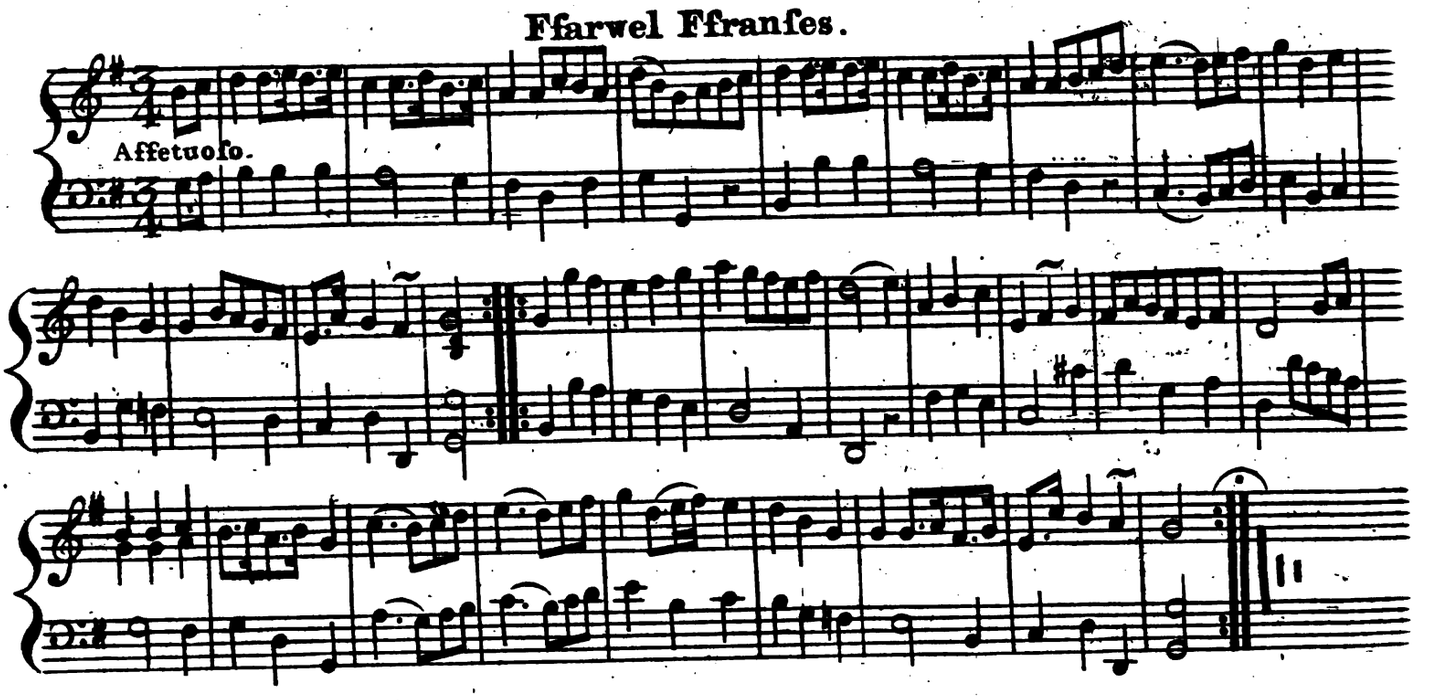
y Gàlon Drom_The Heavy Heart.

Pathetic

Twll yn ei boch._The Dimpled Cheek.

Cantabile



Ffarwel Ffranfes.

Affetuofo.

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Efarwel Ned Puw.

Maeftoſo

Plygiad y Bedol-fâch *The bend of the little horse Shoe.*

Maeftoſo

Tri hanner Tôn. *Three half Tunes.*

Gig.

Diddanwch Gruffydd ap Cynan * *The Delight of Gruffydd ap Conan.*

Andante Affetuoſo

Adagio

* Prince GRUFFYDD AP CYNAN, the great Patron and reformer of the Bards; Flourifhed AN: DOM: 1100.

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Rhyban Morfydd. Morgyth's Riband.

Gosteg, or Prelude

Ad Libitum

Pia

For

Merch Megan. Megen's Daughter.

Amorofo

Glân meddwdod mwyn. Good humour'd & Fairly Tipsey.

Tempo di Minuetto

Blodau'r Grûg. The Flowers of the Heath.

Brilliant

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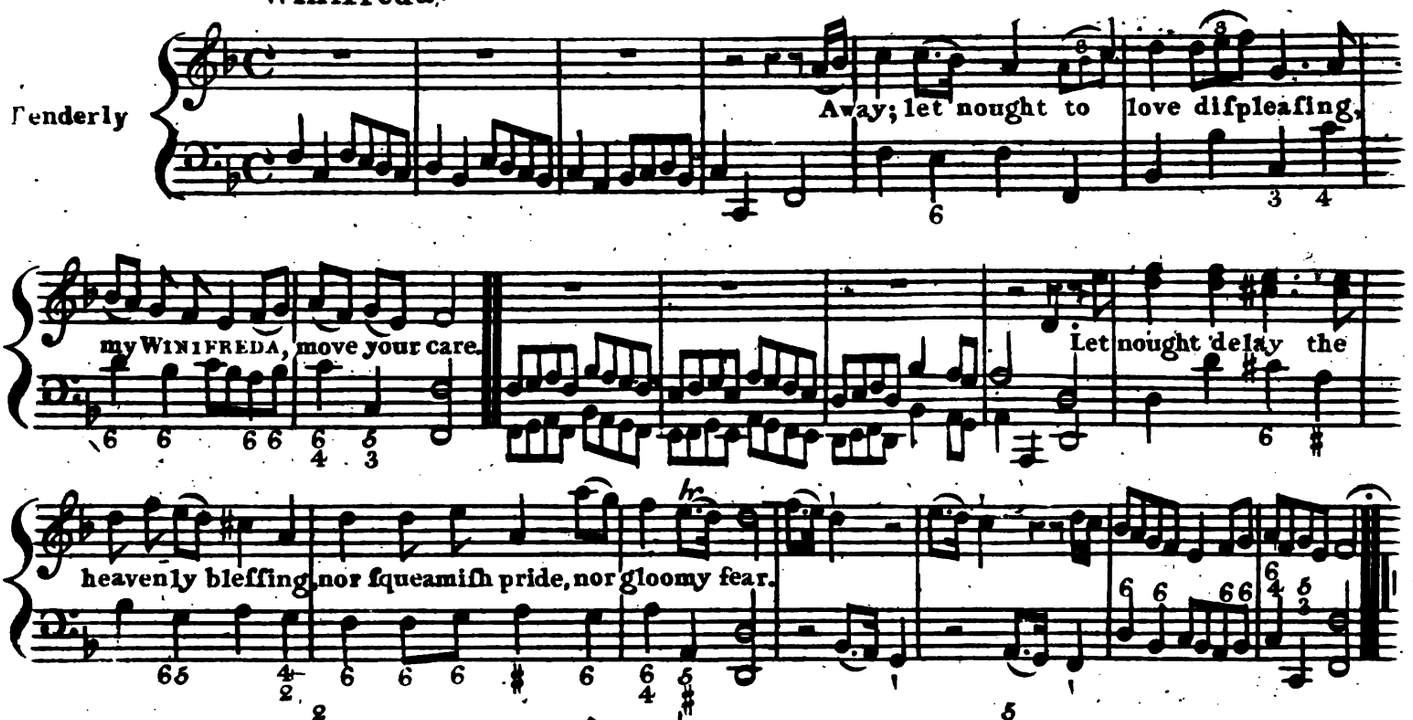
Winifreda.*

Tenderly

Away; let nought to love diſpleaſing,
my WINIFREDA, move your care.
Let nought delay the
heavenly bleſſing, nor ſqueamiſh pride, nor gloomy fear.

2

What tho' no grants of royal donors.
With pompous titles grace our blood!
We'll ſhine in more ſubſtantial honors,
And to be noble we'll be good.

3

Our Name, while Virtue thus we tender,
Will ſweetly ſound where-e'er 'tis ſpoke:
And all the great ones, they ſhall wonder
How they reſpect ſuch little folk.

4

What tho' from fortune's laviſh bounty,
No mighty treaſures we poſſeſs,
We'll find within our pittance plenty,
And be content without exceſs.

5

Still ſhall each kind returning ſeaſon
Sufficient for our wiſhes give;
For we will live a life of reaſon,
And that's the only life to live.

6

Through Youth and Age in love excelling,
We'll hand in hand together tread;
Sweet-ſmiling Peace ſhall crown our dwelling,
And babes, ſweet-ſmiling babes, our bed.

7

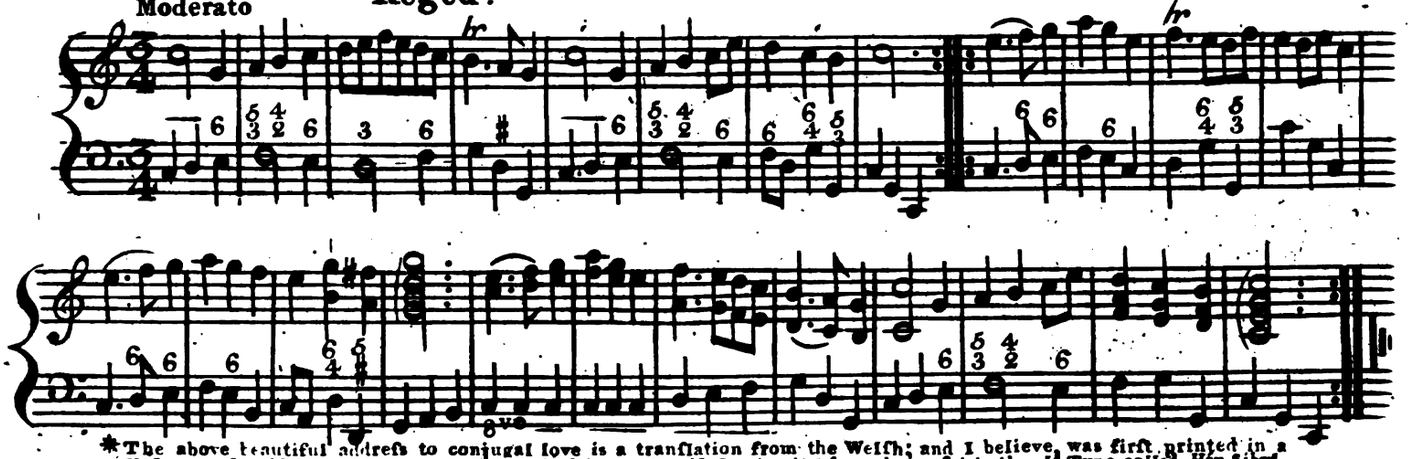
How ſhould I love the pretty creatures,
While round my knees they fondly clung;
To ſee them look their Mother's features,
To hear them liſp their Mother's tongue.

8

And when with envy time tranſported,
Shall think to rob us of our joys;
You'll in your Girls, again be courted,
And I'll go wooing in my Boys.

Reged.

Moderato



*The above beautiful addreſs to conjugal love is a tranſlation from the Welſh; and I believe, was firſt printed in a Volume of Miſcellaneous Poems, publiſhed by D. David Lewis. 1726. and now ſet to the old Tune called, Hen Sibyl.

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Ar hŷd y nôs. The live-long night.

Maeſtoſo

Chorus

Cho.s

Er bod rhai yn taer-u'n gal-ed, Ar hŷd y nôs. Ddar-fod i-mi goll-i 'nghariad; Ar hŷd y
Fain would ſome with vows perſuade me, That my faithful ſwain has fled me;

nôs. Min-nau fydd heb fed-ru coel-io, I mi goll-i 'nghar-iad et-to, I-mi goll-i 'nghar-iad et-to.
But my beat-ing heart will fal-ter, Ere it thinks his heart can alter, Ere it thinks his heart can al-ter.

Cho.s

Ar hyd y nôs.

Variation 1st.

Var: 2d.

Harmonic

Var: 3d.

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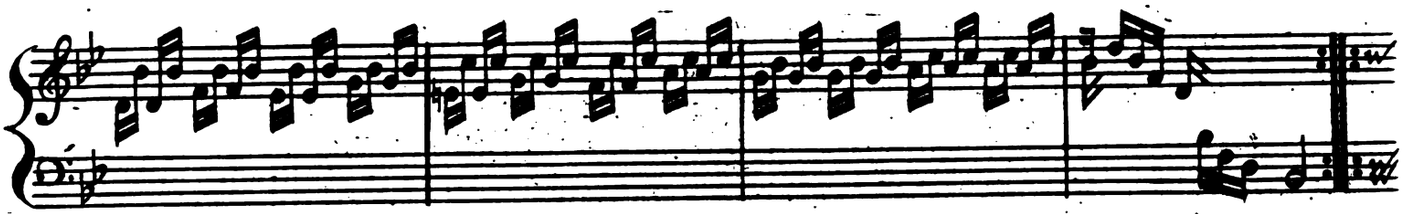
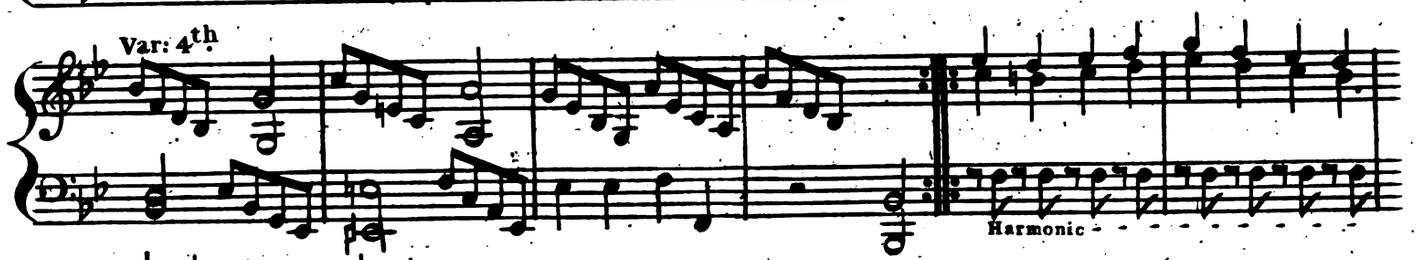
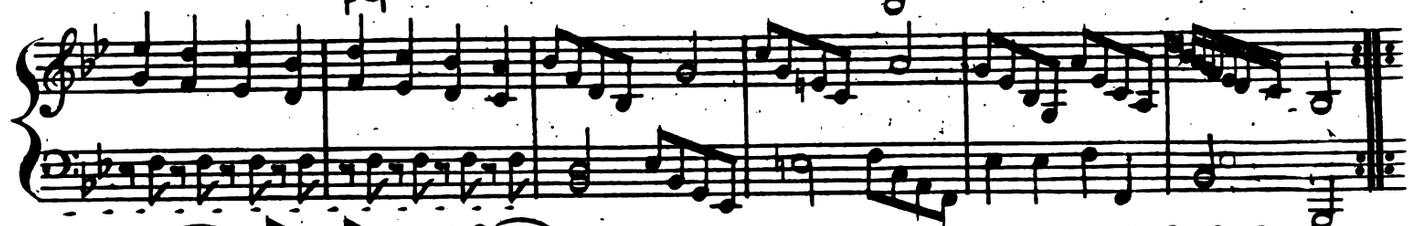
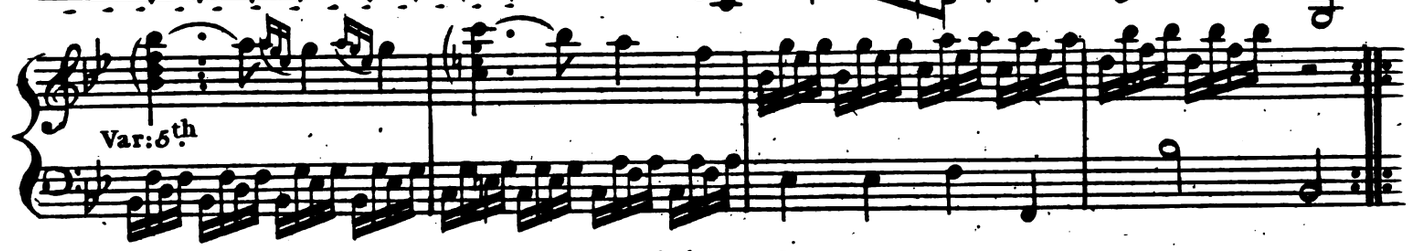
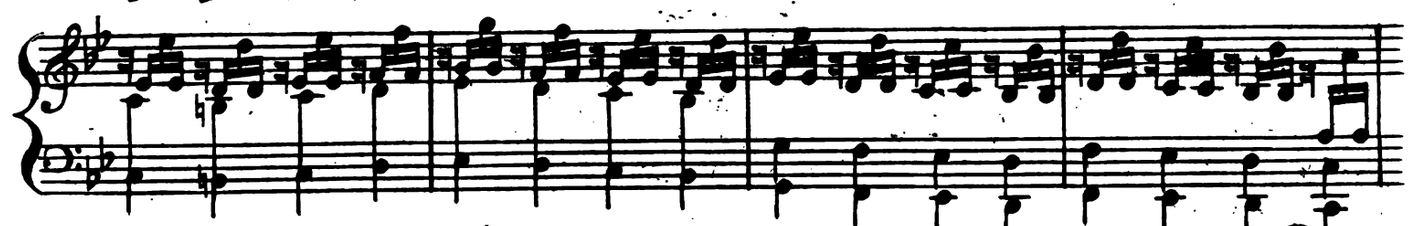
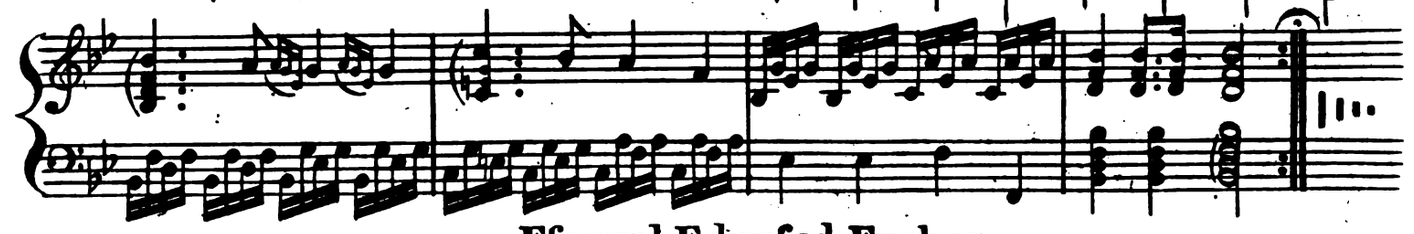
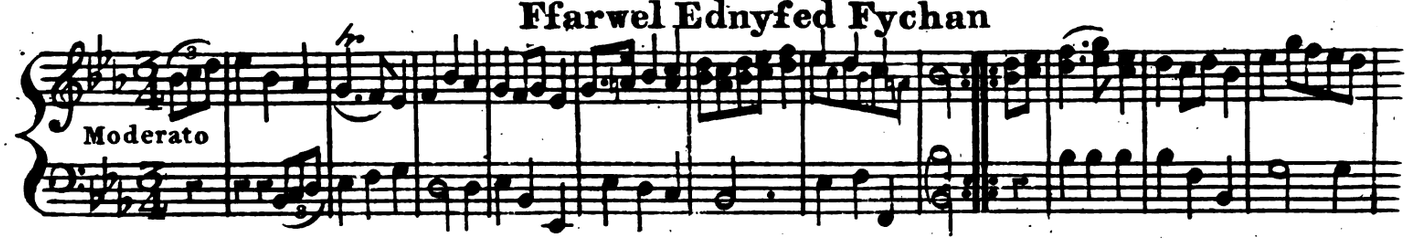

Var: 4th



Var: 5th

Ffarwel Ednyfed Fychan



EDNYFED FYCHAN, LORD of BRYN FFENIGL, held great power & authority in Wales, in the former part of the XIIIth. century. He was chief Counsellor & Minister to LLEWELYN the GREAT, & leader of his Armies against the SAXONS. He usually fought with great success, & bringing back from one of his battles the heads of three Saxon Generals whom he had slain with his own hands, was rewarded by that Prince with a new coat of Arms, GULES, a CHEVRON between three SAXONS HEADS, proper, couped. Of him descended OWEN TUDOR, of Penmynydd, in the Isle of Anglesey, who married QUEEN CATHARINE, Wife of HENRY V.

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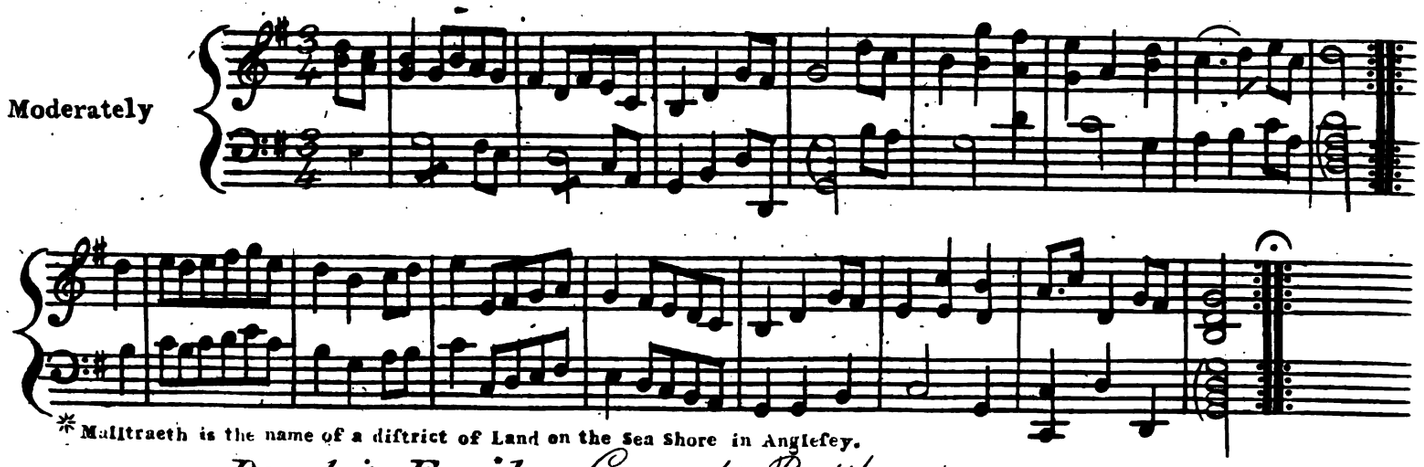
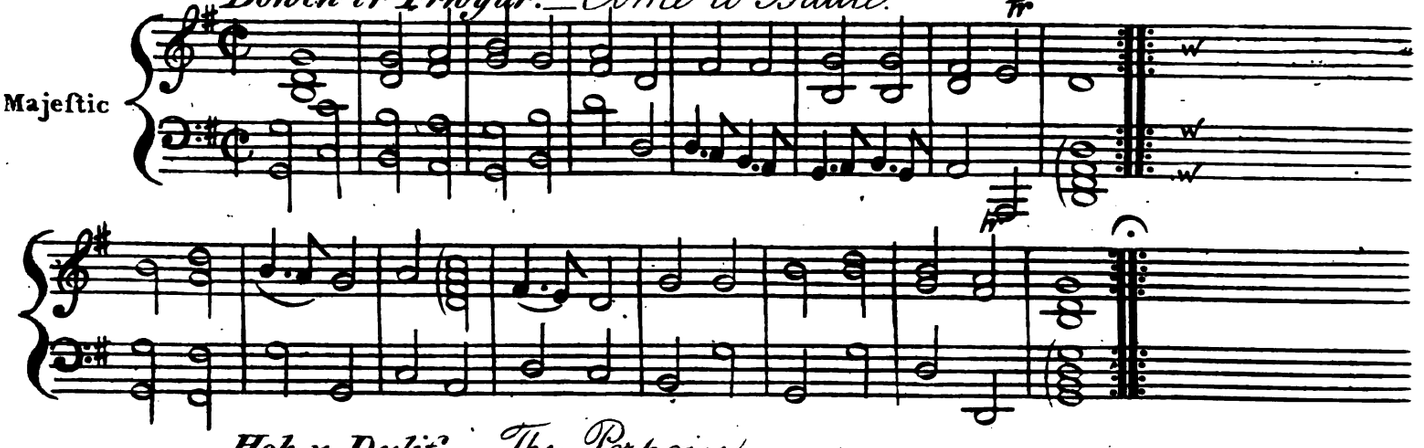
*Malltrueth.**

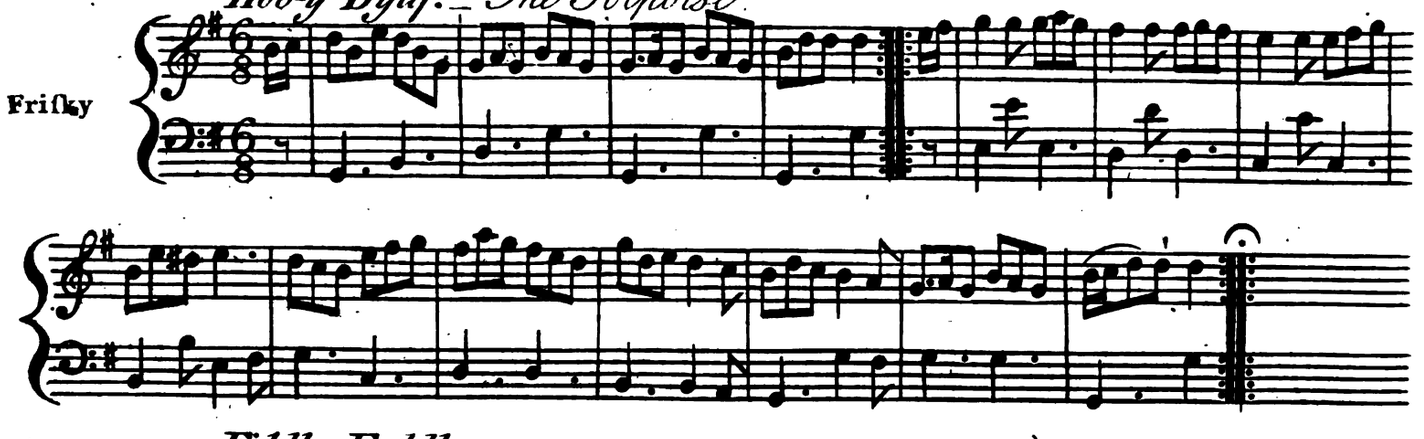
Moderately

* Malltraeth is the name of a diſtrict of Land on the Sea Shore in Angleſey.

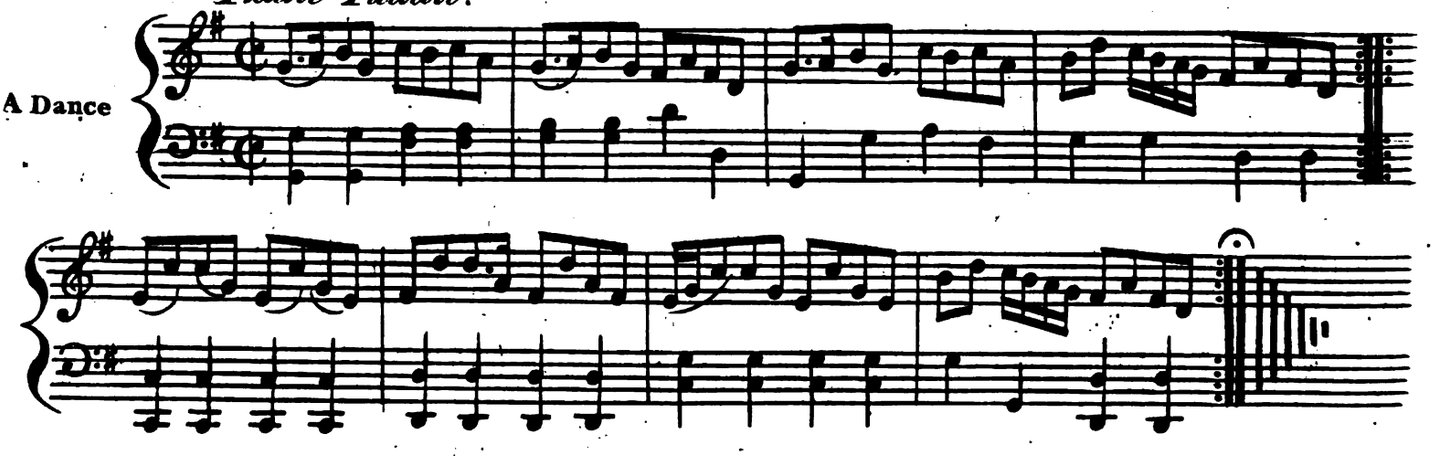
Dowch ir Frwydr.—Come to Battle.

Majeſtic



Hob-y Dyliſ.—The Porpoiſe.

Friſky

Fiddle Faddle.

A Dance

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Dafydd y Garreg-wen

Elegiac

It is a general tradition in CAERNARVONSHIRE, that a Bard of this name lying on his death-bed, called for his Harp, and performed this plaintive Tune, which he desired should be repeated at his Funeral. ever since it has been called by his name and that of CARREG-WEN, the house where he lived in that county, which still remains. whether it was of higher antiquity, or was originally conceived by the dying Bard, is uncertain.

Languid and Slow

Cil y Fwyalch — The Blackbird's Retreat.

from a Manuscript

Cantabile

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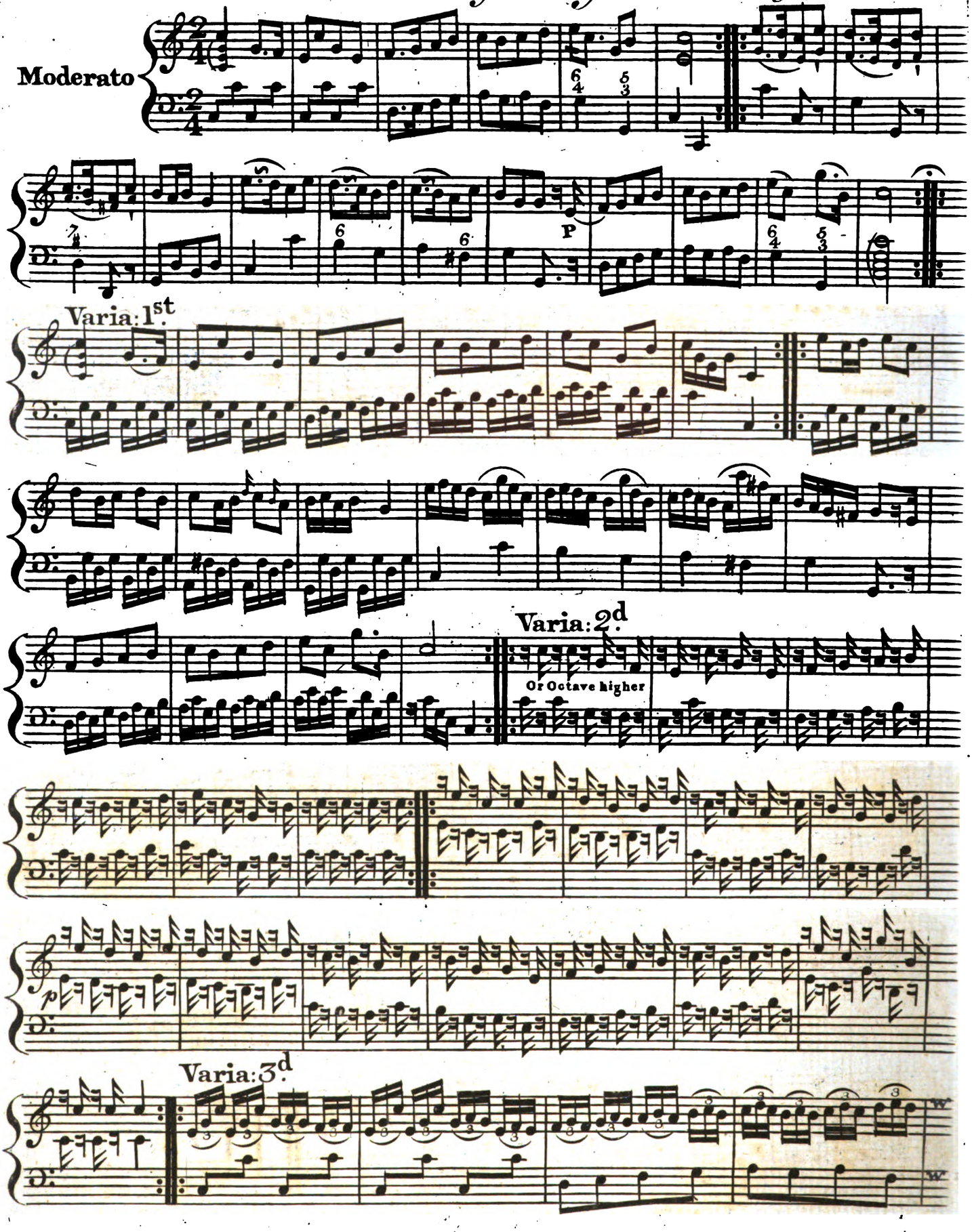
Codiad yr Hedydd The Rising of the Larks.

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conclude with the Subject.

Digan y Pibydd Coch.—*The Red piper's Melody.*

Tenderly

Pia

Hwb y Dyrif.—*The Debating Song.*

Cantabile

a fragment.

The verses, formerly ſung to this fragment of Hwb y Dyrif, were of the Lampoon caſt, and often peformed with great humour, alternate; ſomewhat in the manner of the Swains, in Virgil's Eclogues. It is now but little known in Wales, but I hope to be able to give it more fully in my ſecond Volume

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Megen a Gollodd ei gardas*. *Margaret that lost her garter.*

Majeſtic

Pia

For

Dewis Meinwen.—*The Fair one's Choice.*

Tempo di Minuetto

Abſen-dôn—*The Absence Song.*

Arioſo

*In the reign of King Edward the third, The Queen, or the Countess of Salisbury, is said to have dropt her Garter, in dancing a Minuet at Court (Query, whether it was Margaret, wife of Sir Wm Peito; see Aſmole, p. 228 & 124) which the King pick'd up; and seeing some of his nobles smile, he said "Honi soit qui mal y pense." To be to him that evil thinks: which has ever since been the Motto of the Garter, declaring such veneration should be done to that silken tie, that the best of them should be proud of enjoying their honors that way

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Triban Gwŷr Morganwg*

The War Song of the Men of Glamorgan.

Majeſtic

*Morganwg, ſignifies Morgan's Teritory; ſo called from Morgan Mwynvawr, who was a great warrior and a popular Prince of Gla-morganſhire: (In the latter part of his reign he was called Morgan Hen, becauſe he lived to be a hundred years old; and died at his Palace now called Margam, in the year 972) But whether this Tune Originated at that period, or from ſome later occaſion, is uncertain.

Sibyl.

Moderato

For

Pia

For

Pia

For

Pia

For

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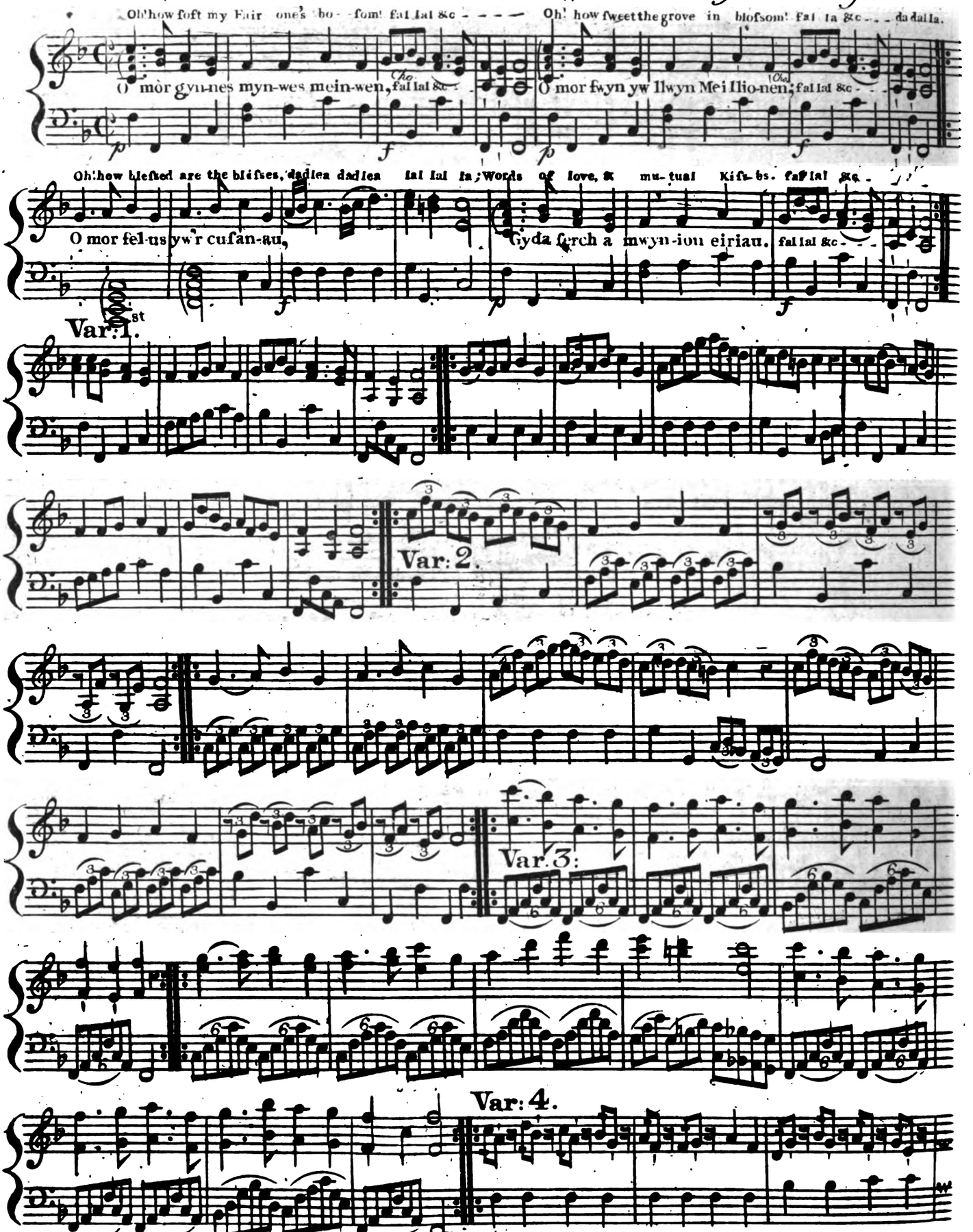
Nos Galan * — New year's Night.

Oh! how soft my Fair one's bo- som! fal lal &c - - - - Oh! how sweet the grove in blosom! fal la &c - - - da dalla.
O mor gyn-nes myn-wes mein-wen, fal lal &c - - O mor fwyn yw llwyn Mei llio-nen, fal lal &c - -
Oh! how blested are the blisses, dadlea dadlea lal lal la; Words of love, & mu- tual Kiss- es. fal lal &c -
O mor fel-us yw'r cusan-au, Gyda furch a mwyn-ion eiriau. fal lal &c - -
1st
Var: 1.
Var: 2.
Var: 3.
Var: 4.

* The Druids always commenced their celebrations from the preceding Night. Cesar's Commentaries Book 6 Chap: 16. So, feasting and mirth are universal in Wales, to this day, on the Eve of the New year.

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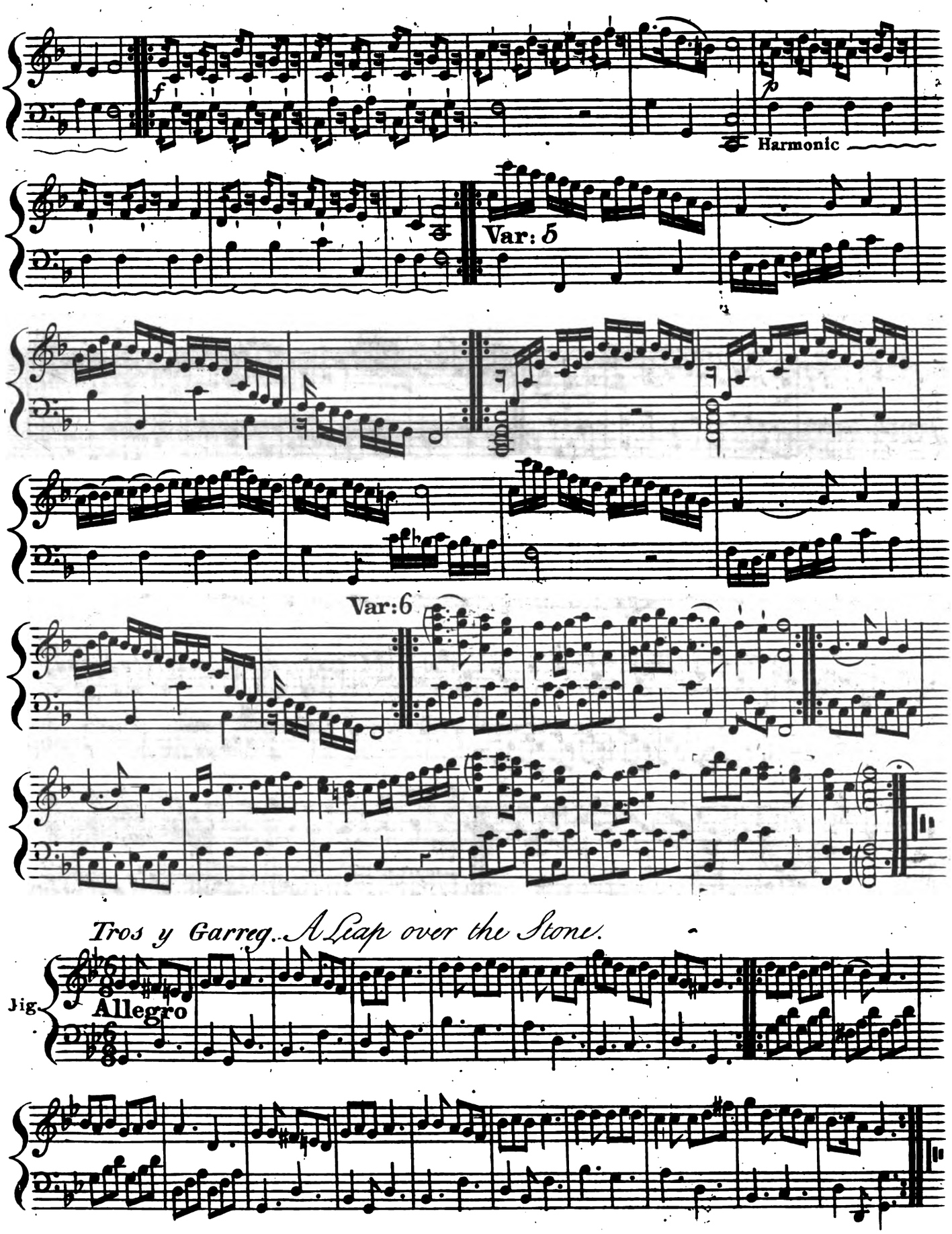
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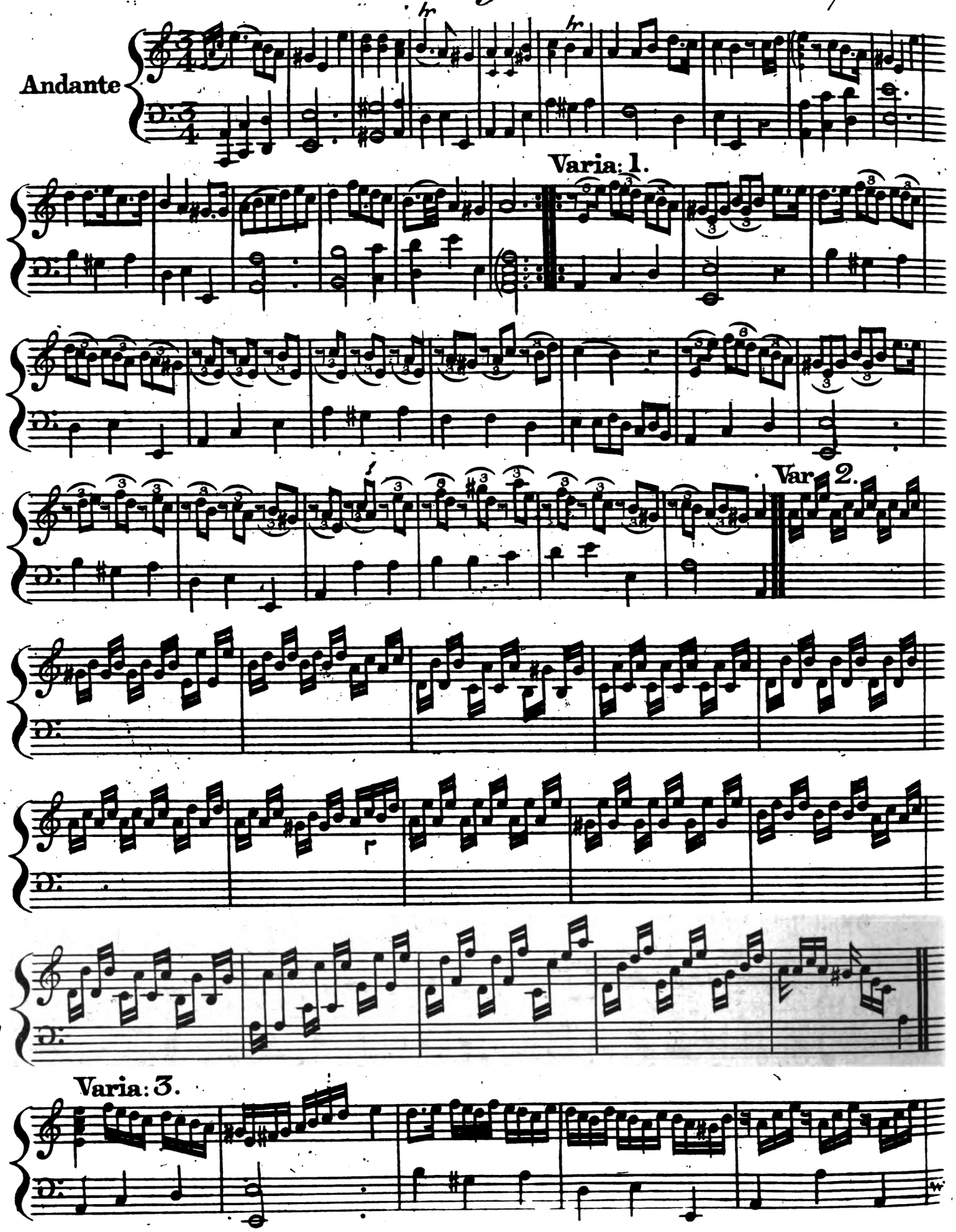
Anhawdd ymadael — *Loath to Depart.*

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Varia: 4.

Ymdaith Mwngc. — *The Monks March.*

Maeſtoſo

Poco Allegro

Probably, this is the Tune of the Monks of Bangor Is-coed, in Flintſhire, when they march'd to Cheſter to aſsiſt Brochmael Yſgythrog, Prince of Powis, with their prayers; againſt the invaſion of Ethelfred, King of Northumberland, about the year 603

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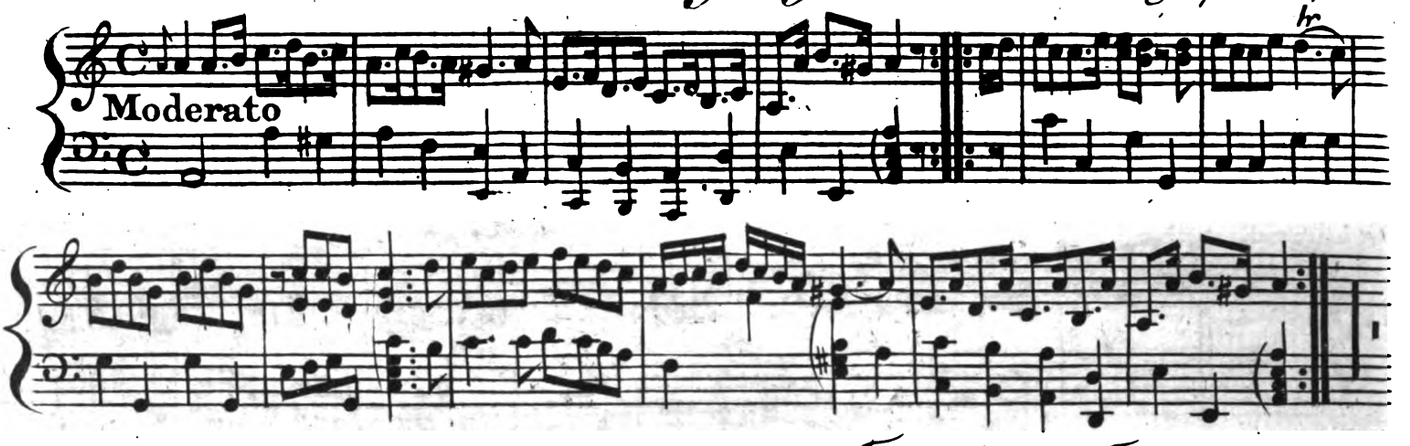
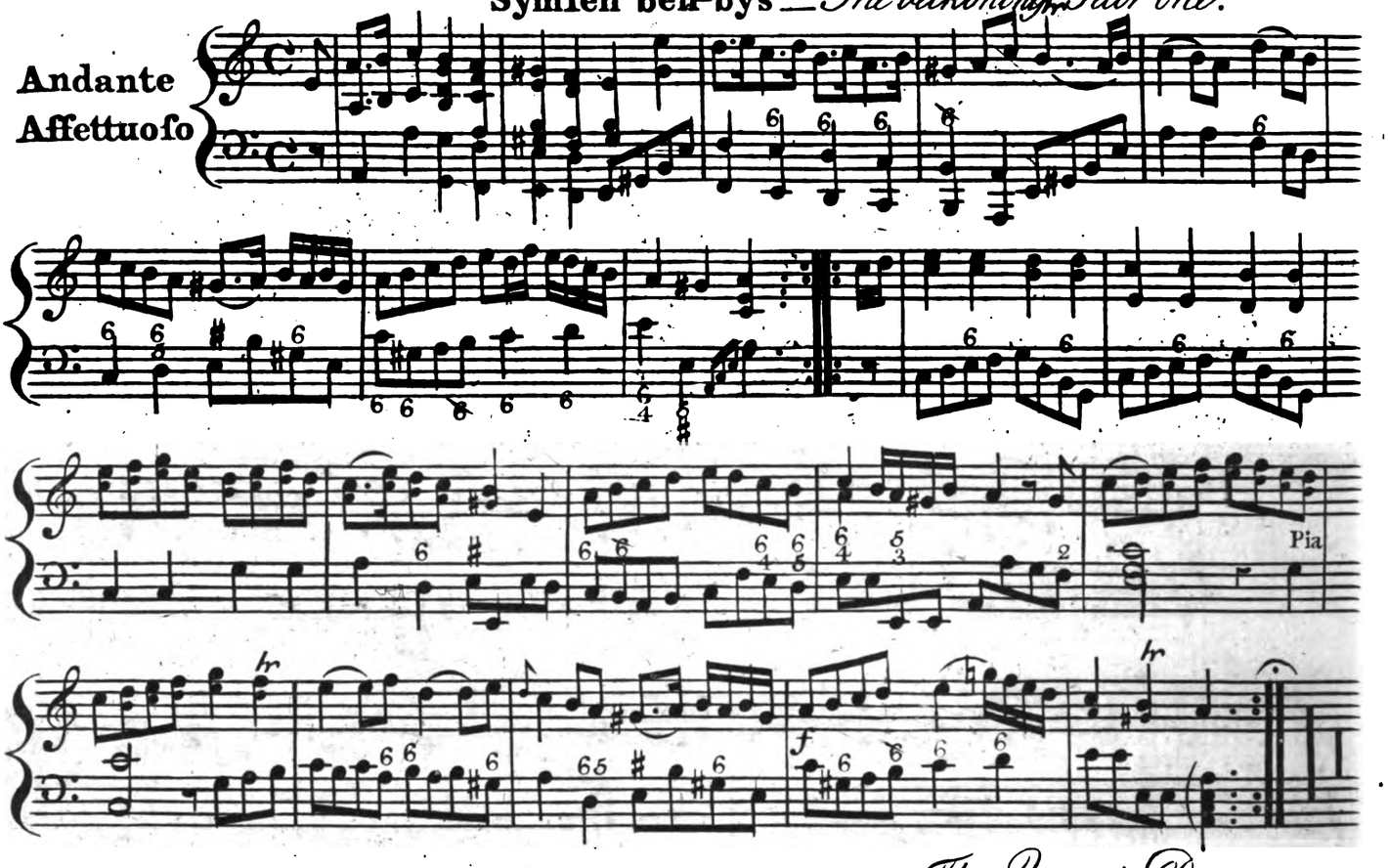
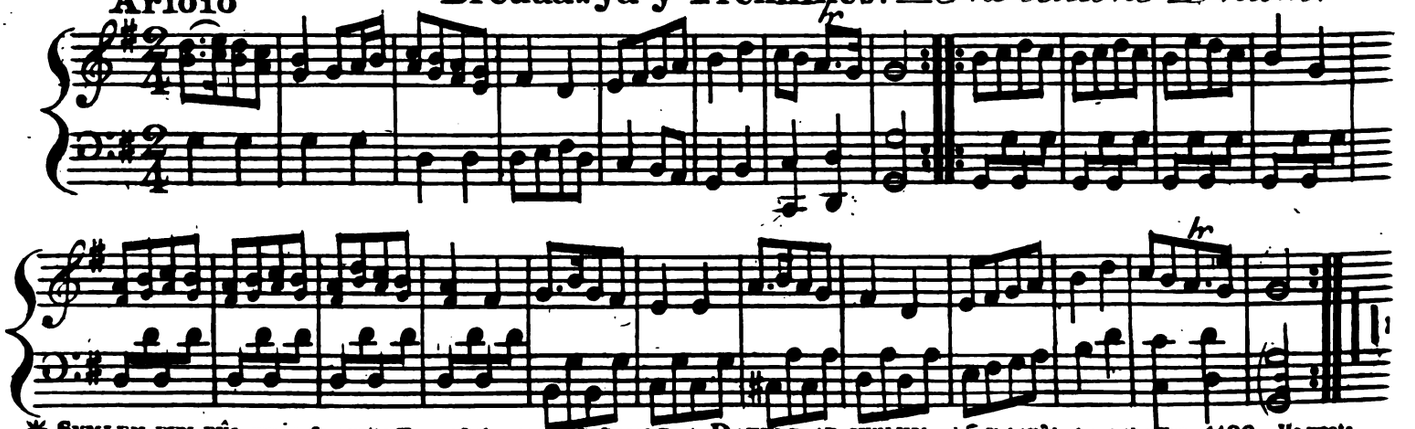
Torriad y Dŷdd_The Dawning of Day.



Symlen ben-bŷs*_The beckoning Fair one.

Breuddwyd y Frenhines._The Queen's Dream.



* SYMLEN BEN BŶS, was a favourite Tune of the great Pastoral Poet DAFYDD AB GWILYM, who flourish'd about the Year 1400. He wrote a Poem in its praise, wherein he informs us that he had learned to play it on his Harp. See Jones's Gorcheftion Beirdd Cymru. page 18 &c

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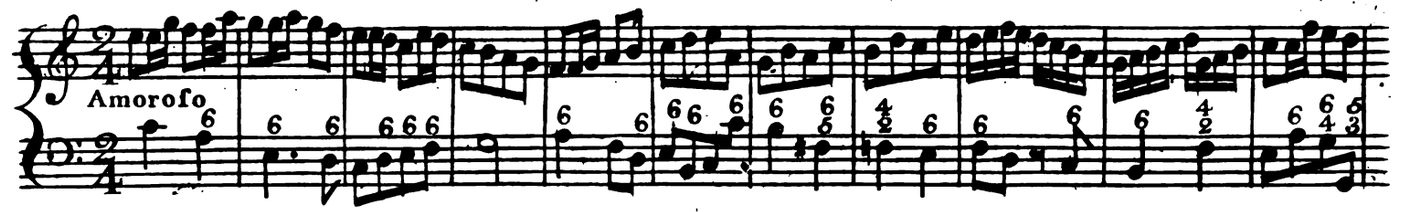
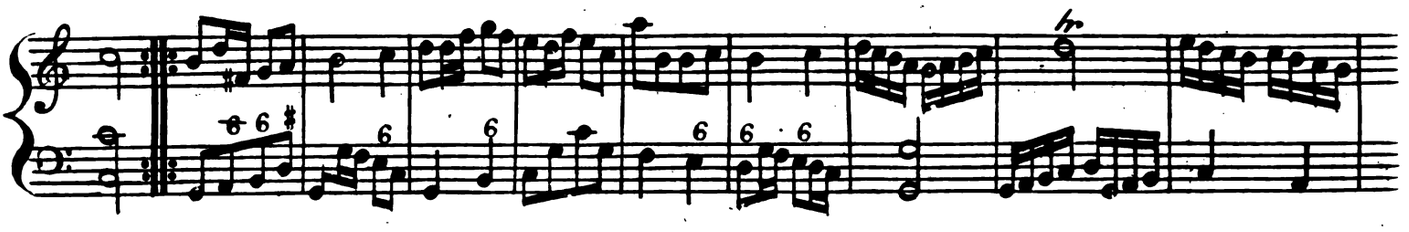
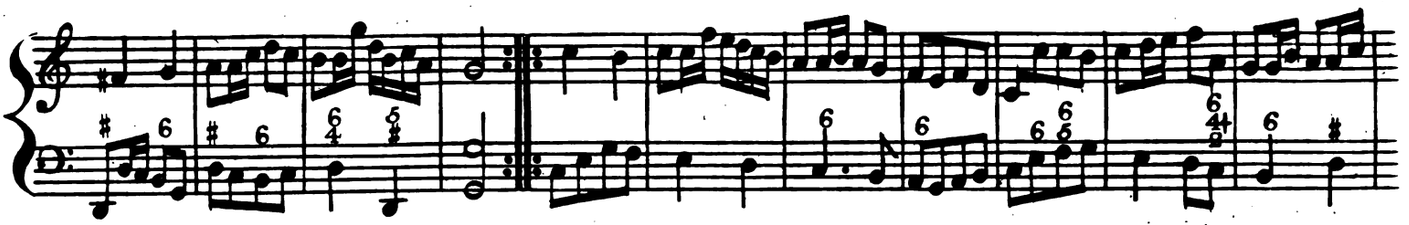
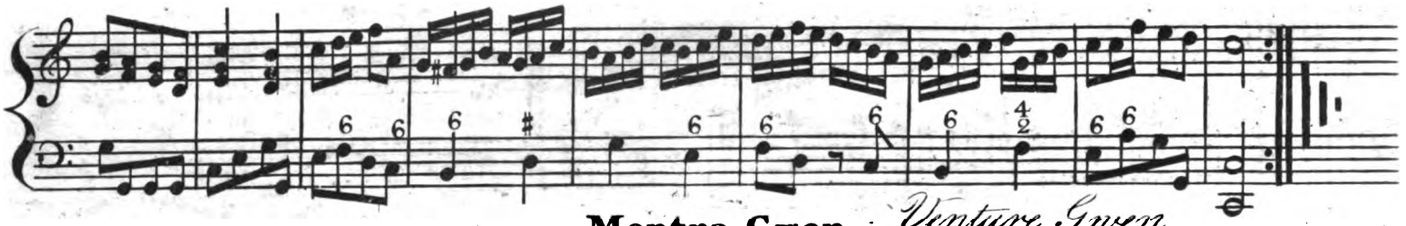
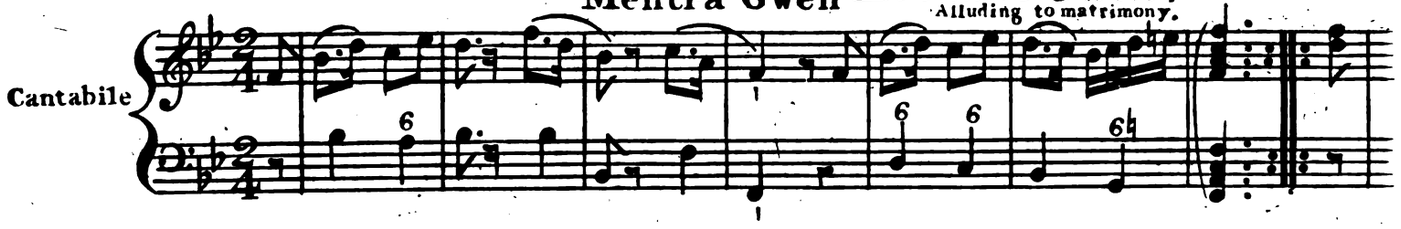
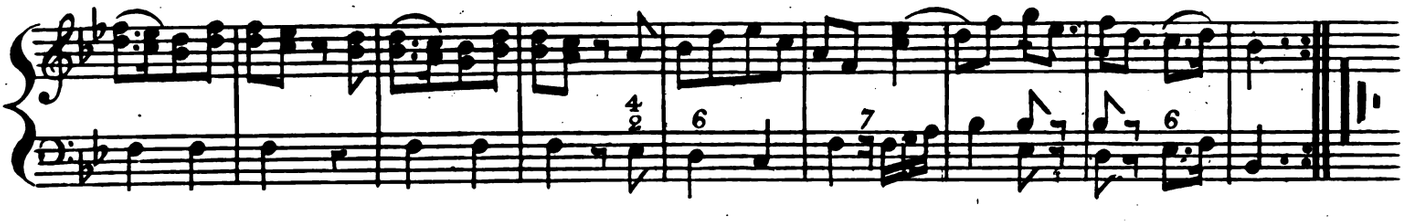
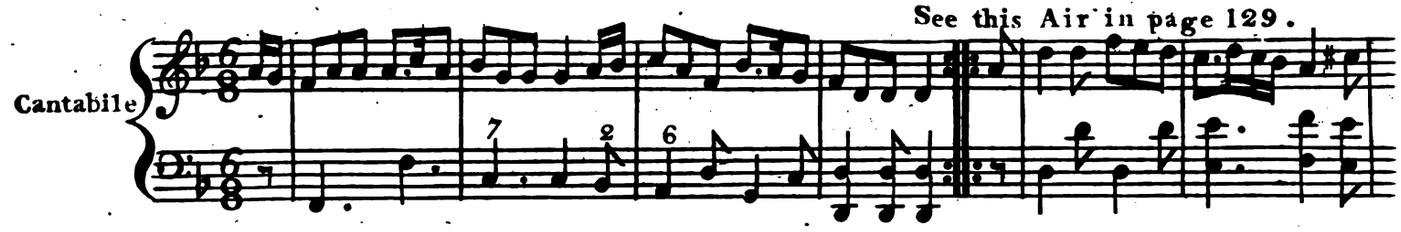
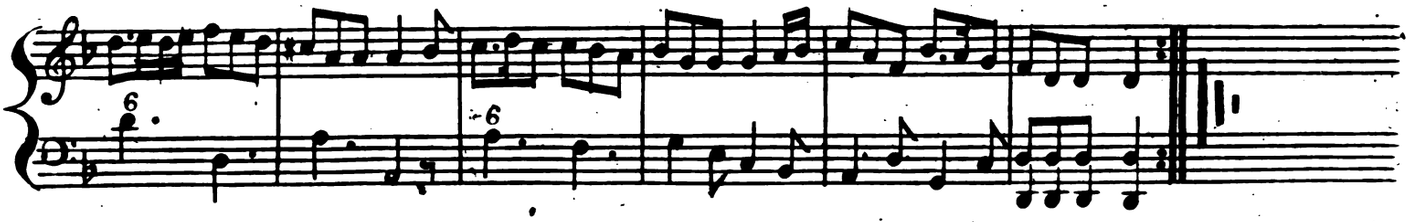

Mentra Gwen — *Venture Gwen.*
Alluding to matrimony.



See this Air in page 129.

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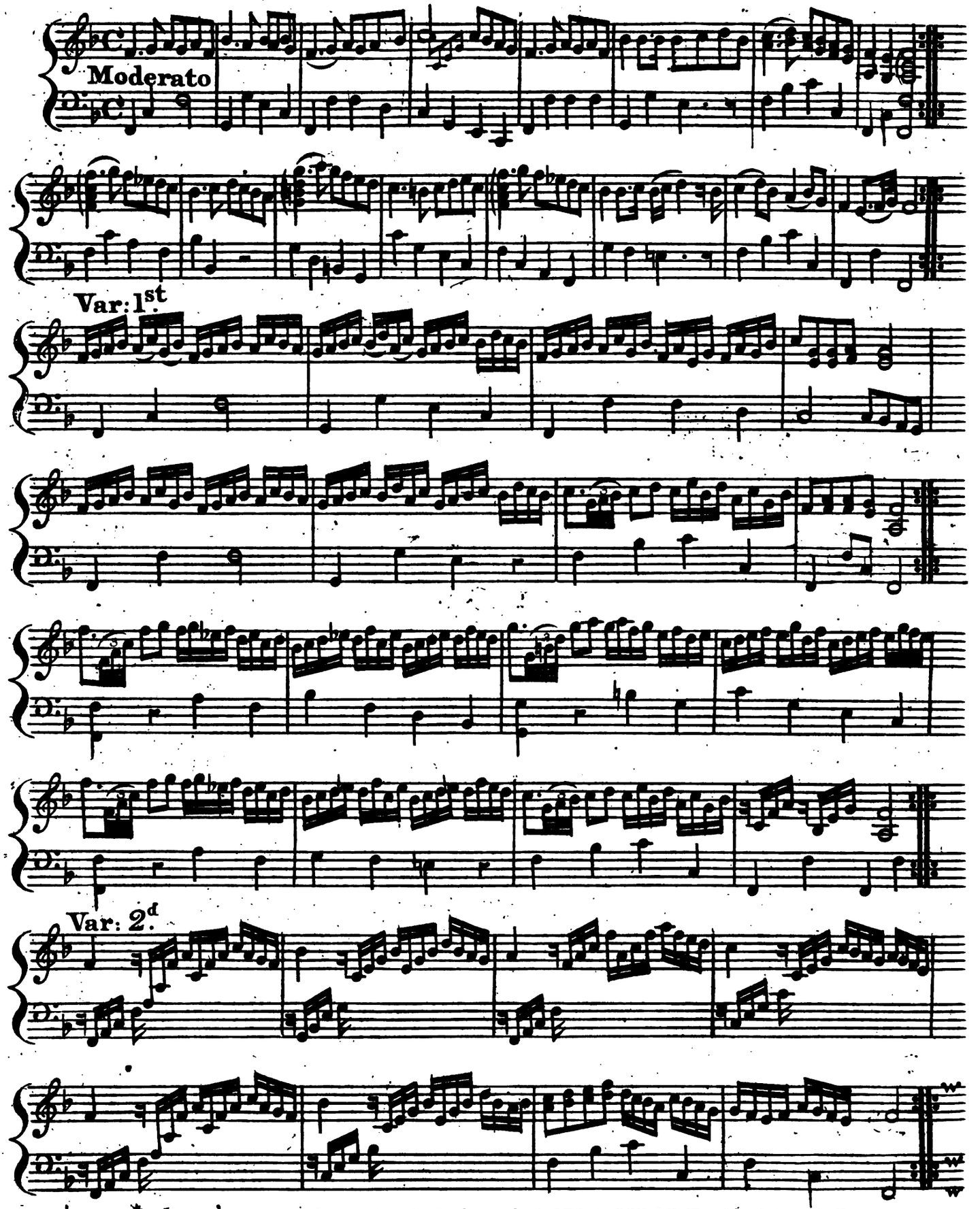
*Pen Rhaw.**

* Dr. RHYS's Grammar makes mention of a Bard named GRUFFYDD BEN RHAW, and probably this Tune was Composed about the beginning of the Fifteenth Century, or at least acquired this title at that time.

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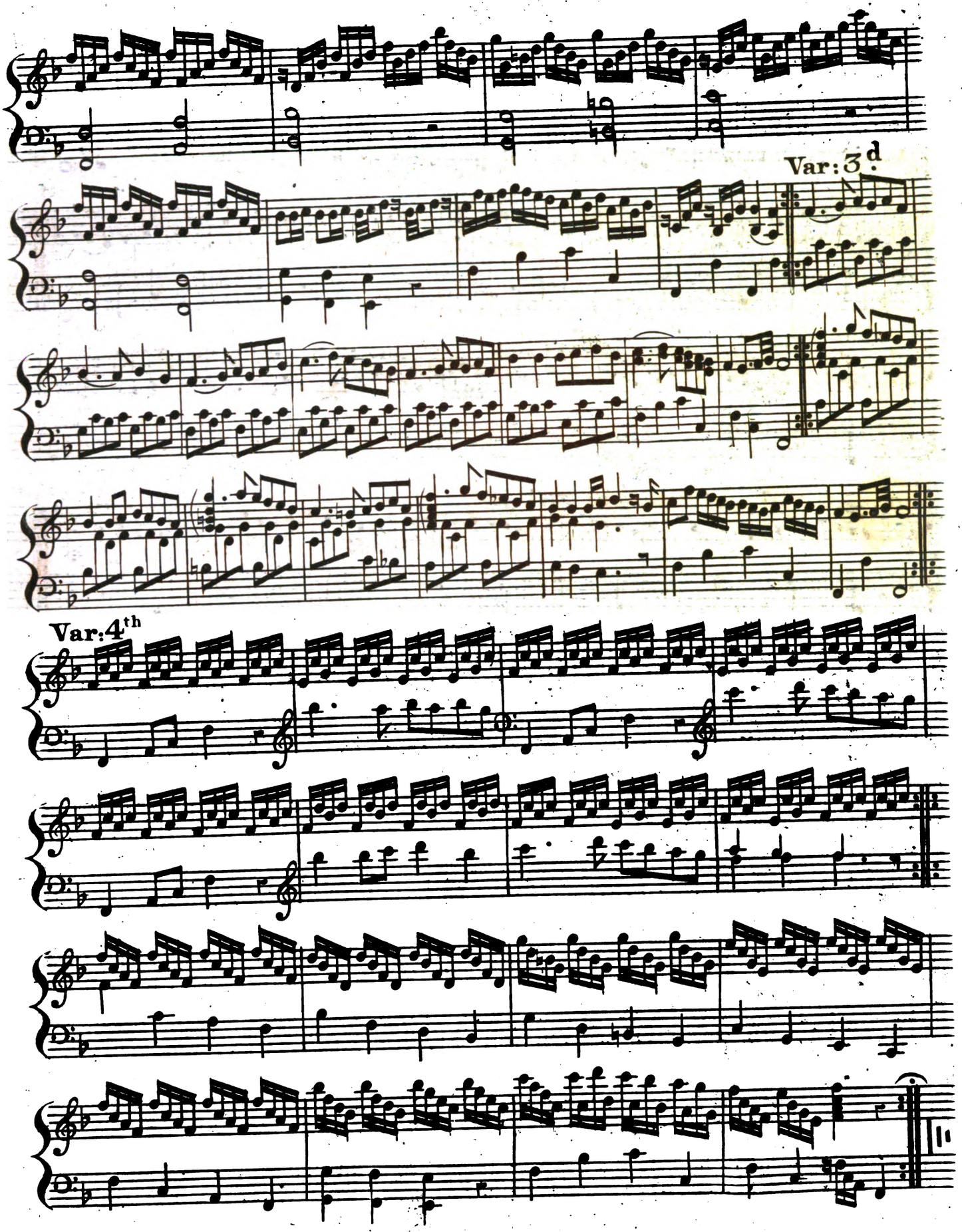
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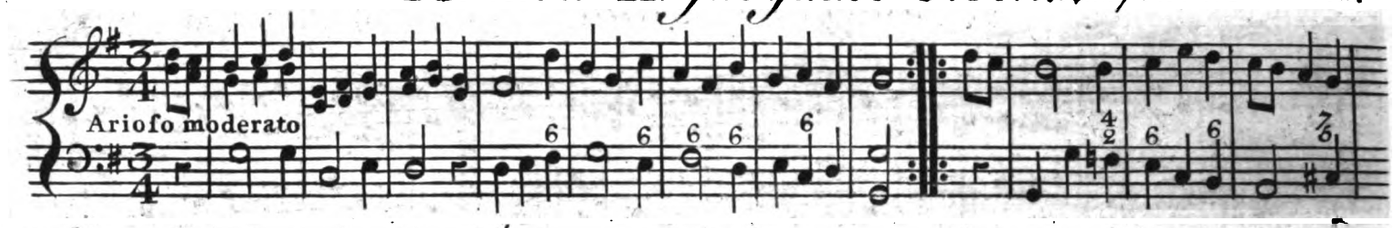
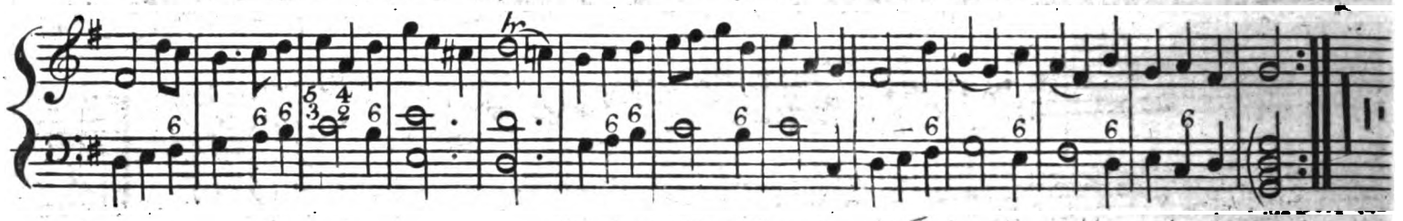
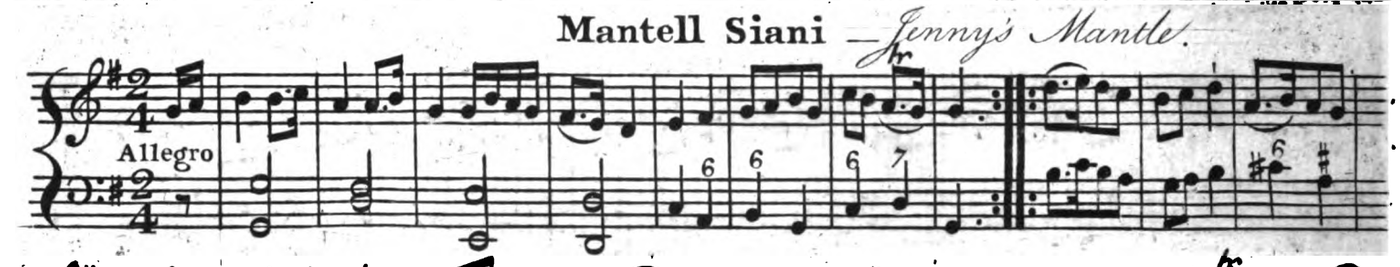
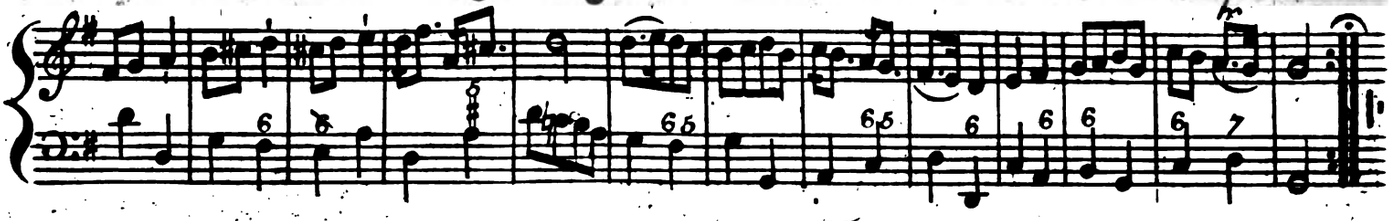
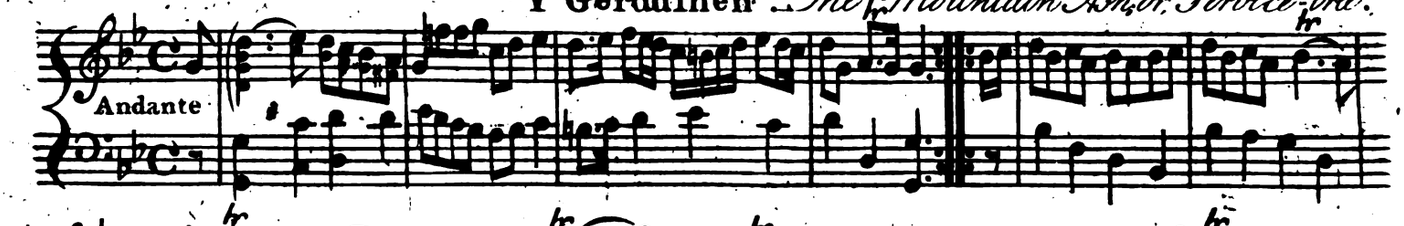
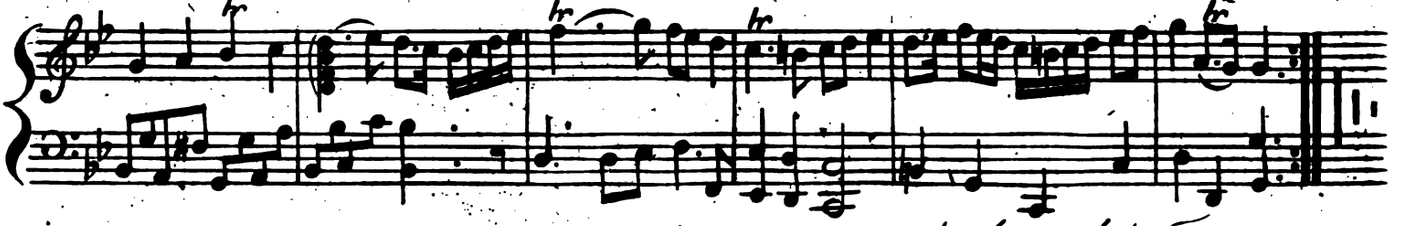
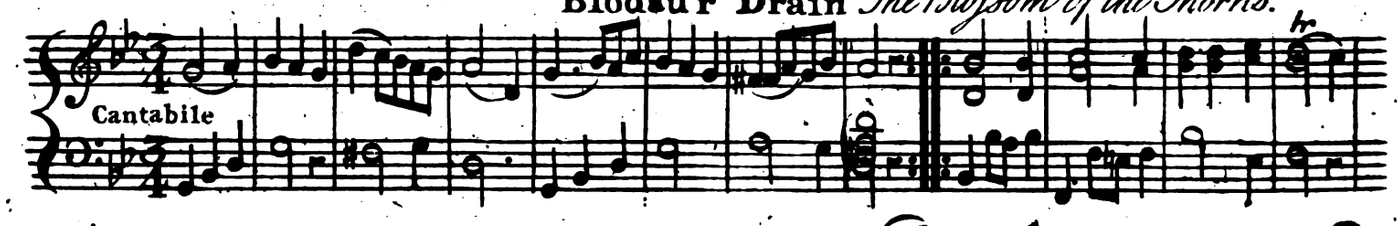
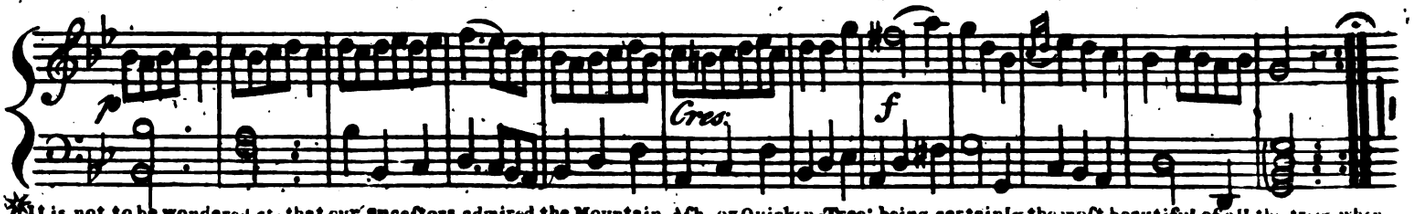
Maldod Arglwyddes Owen. *Lady Owen's Favourite.*

Mantell Siani — *Jenny's Mantle.*



Y Gerddinen — *The Mountain Ash, or Service-tree.**



Blodau'r Drain *The Blossom of the Thorns.*



*It is not to be wondered at, that our anceſtors admired the Mountain Aſh, or Quicken-Tree; being certainly the moſt beautiful of all the trees, when it is deck'd with berries; which the peaſantry of Wales gather to make Diod Griavol of, or Griavol drink, which is ſomewhat like Cider, and eſteem'd very healthy and good when it is old.

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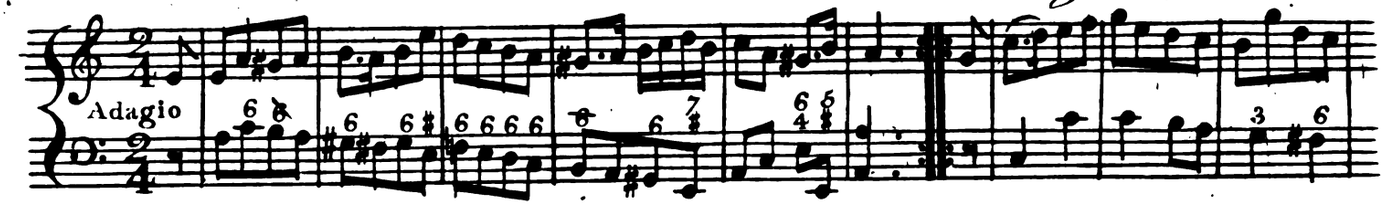
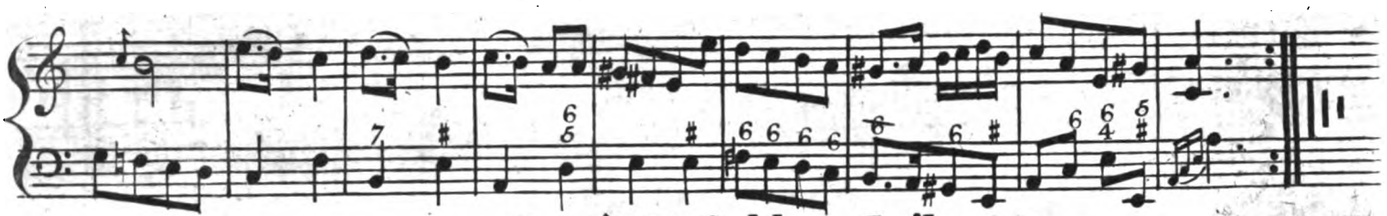
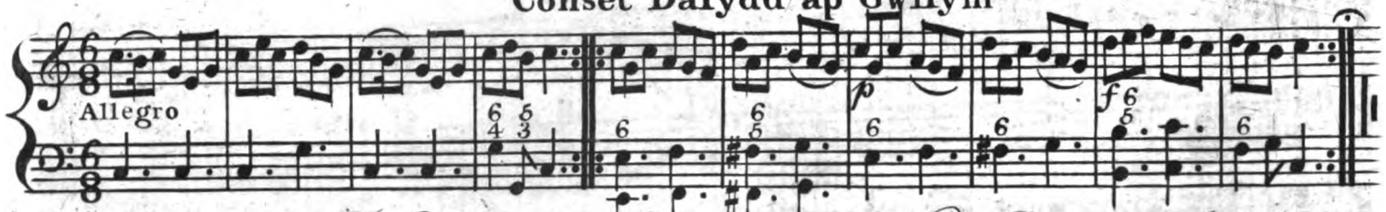
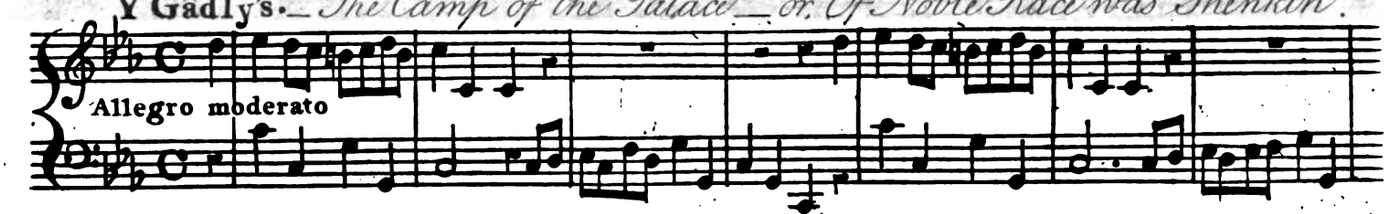
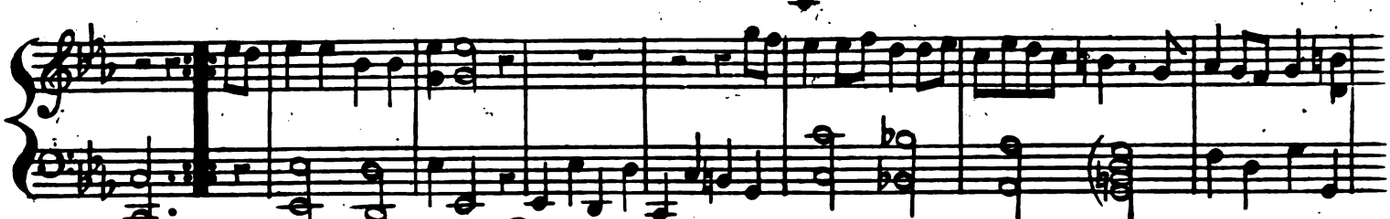
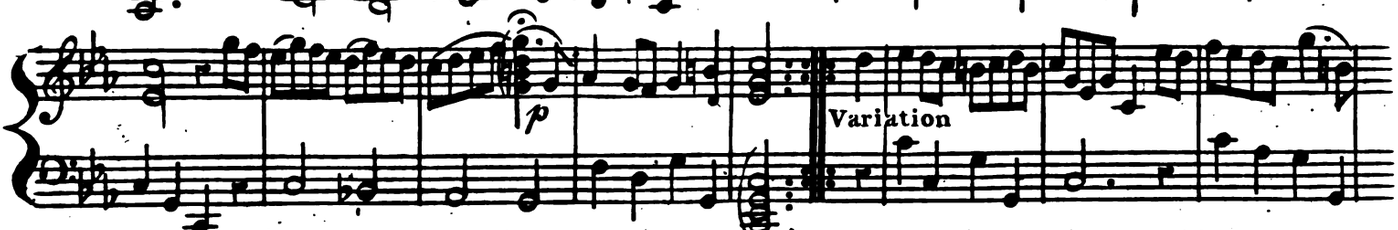
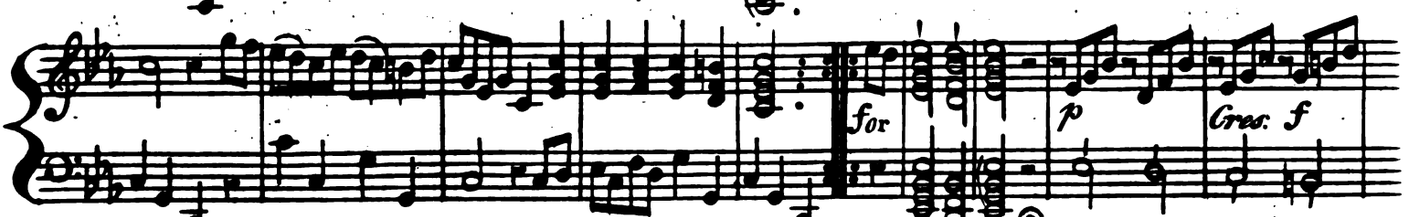
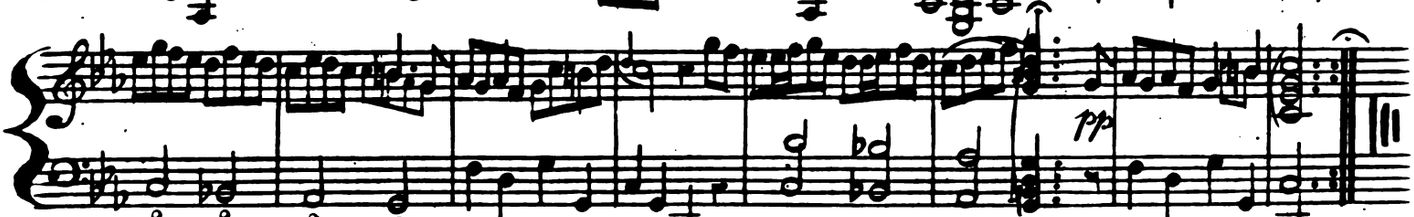

Consèt Dafydd ap Gwilym

Y Gâdlŷ's._*The Camp of the Palace_or. Of Noble Race was Shenkin.*







This old Heroic Song was such a general favourite at one time, that it was written in English, Welsh, Latin, Greek, & Hebrew.

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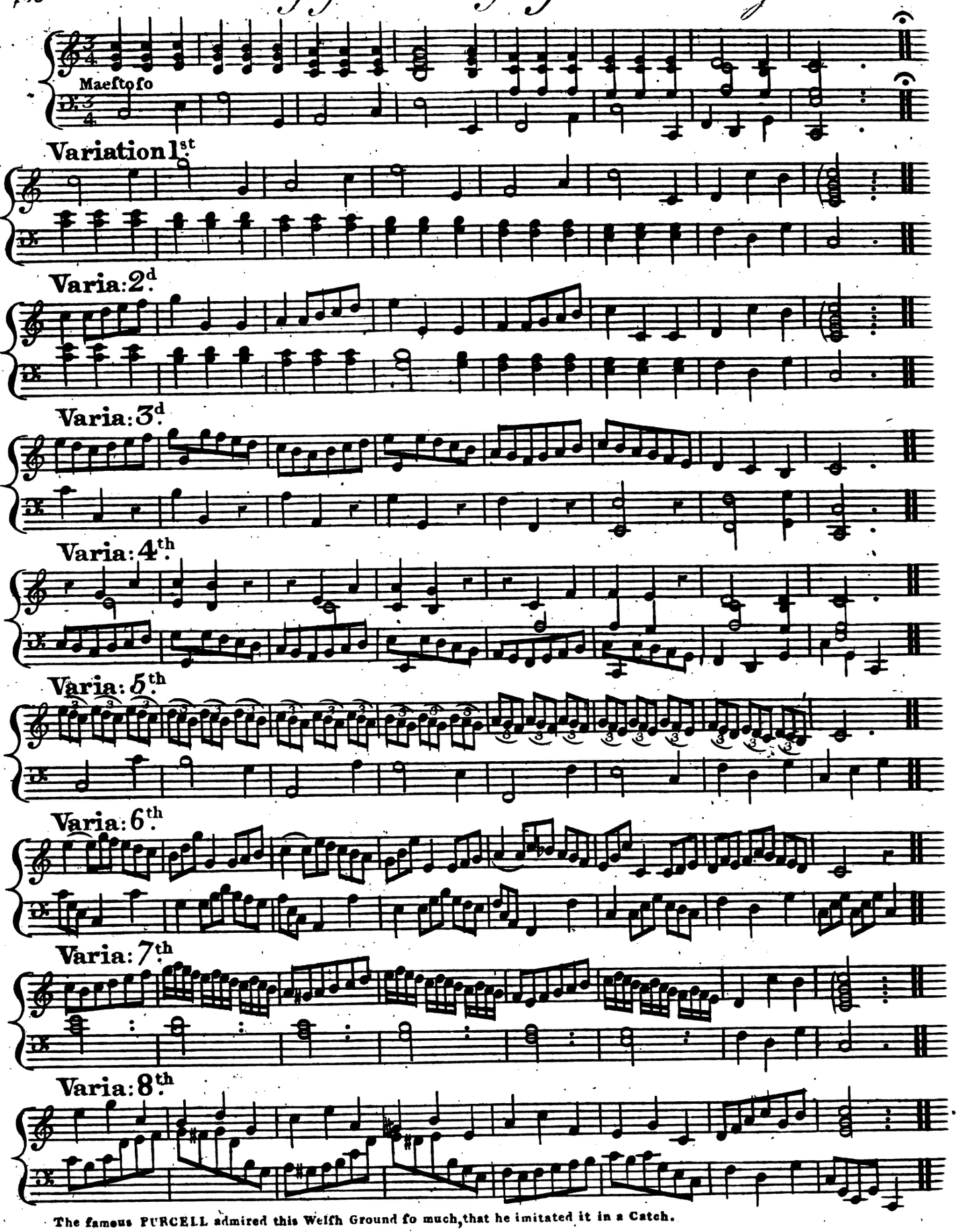
Cynghan-sail Cymry. — The Welsh Ground.

The fameus PURCELL admired this Welſh Ground ſo much, that he imitated it in a Catch.

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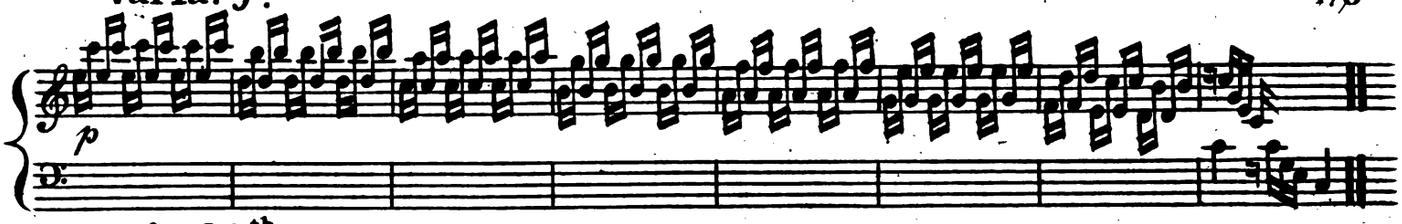
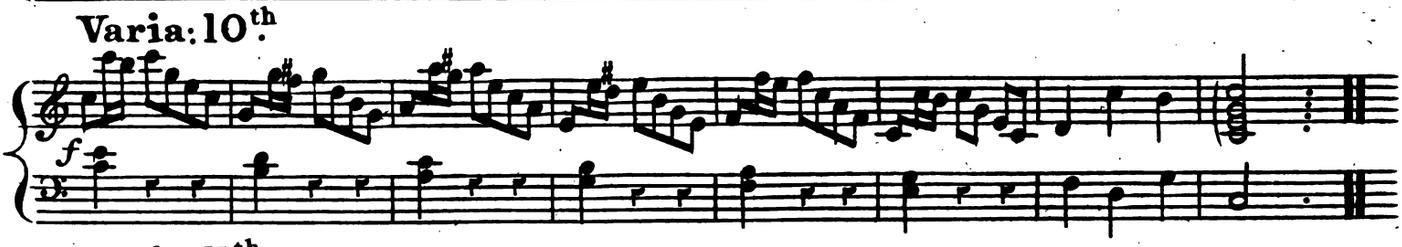
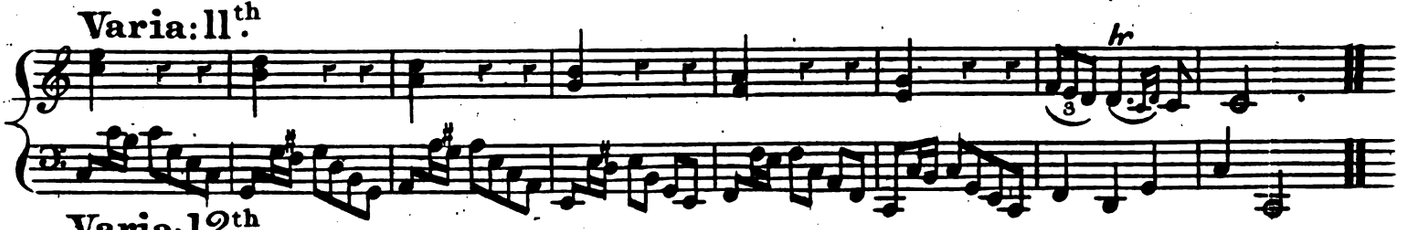
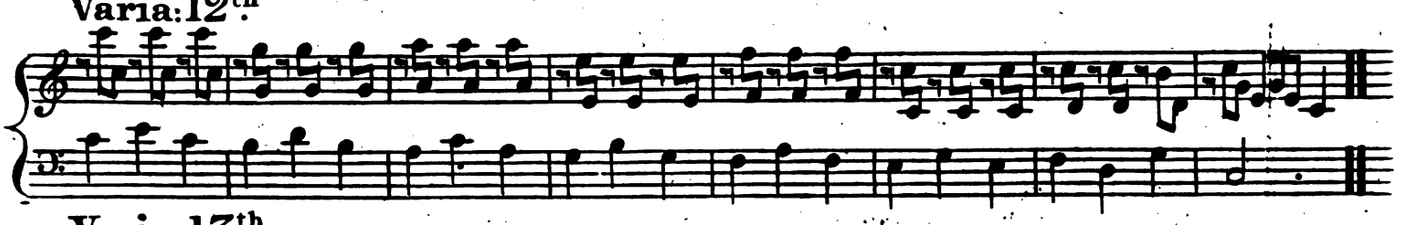
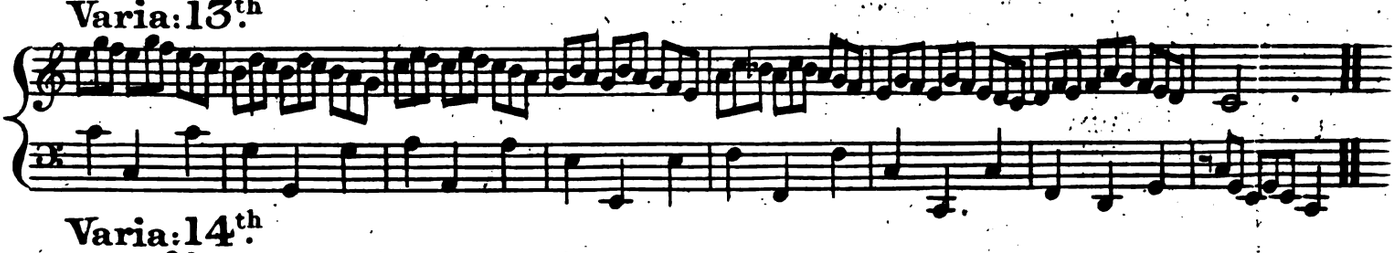
Varia: 9th.

Varia: 10th.

Varia: 11th.

Varia: 12th.



Varia: 13th.



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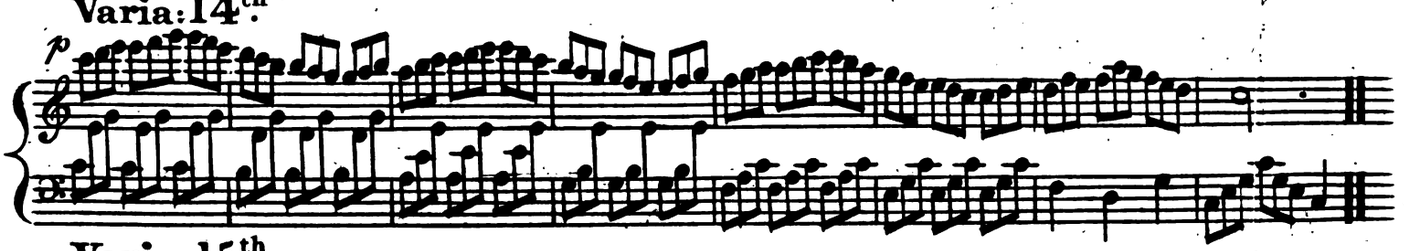
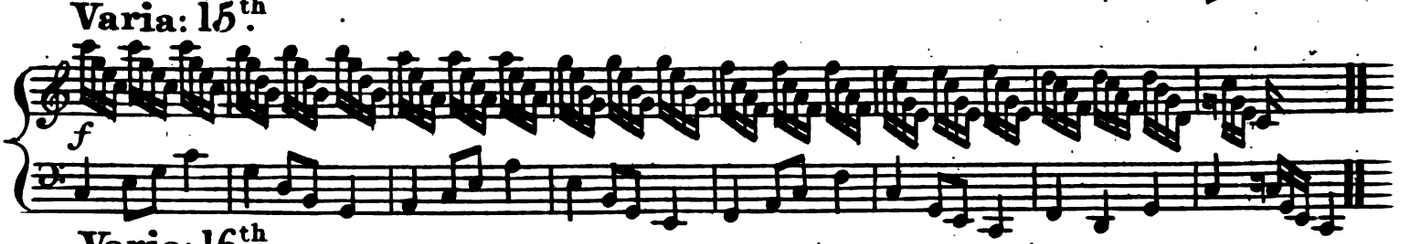

Varia: 15th.



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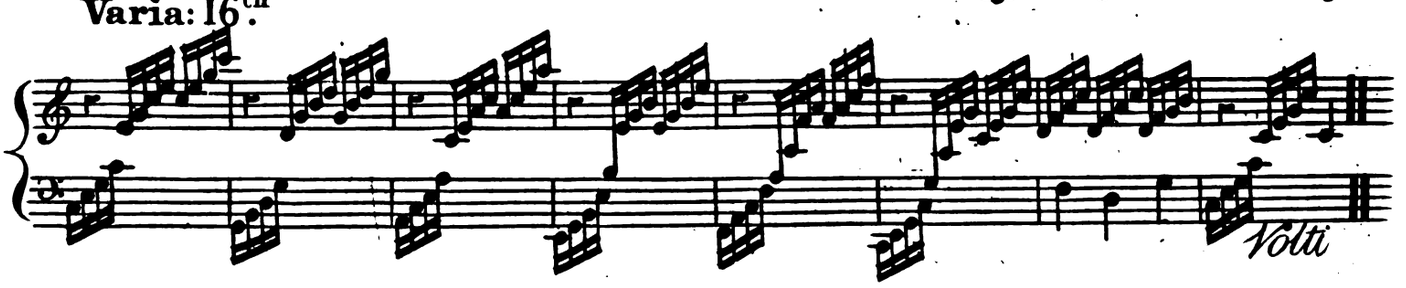
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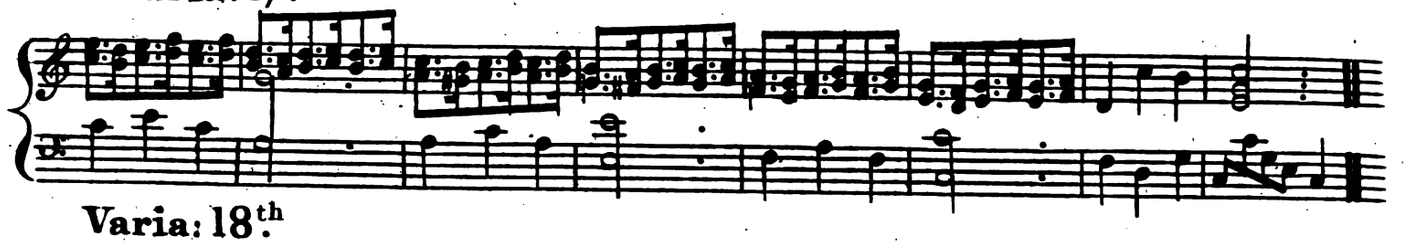
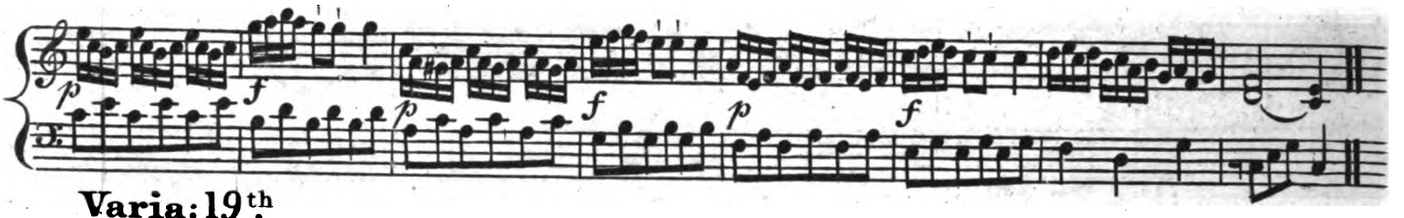
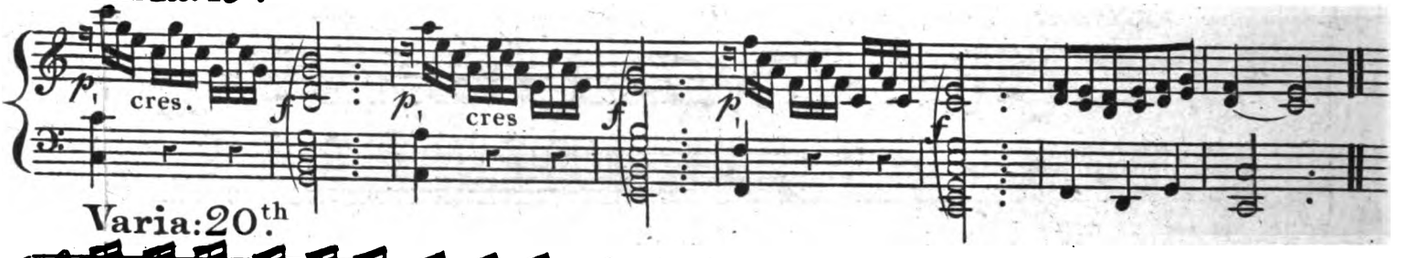
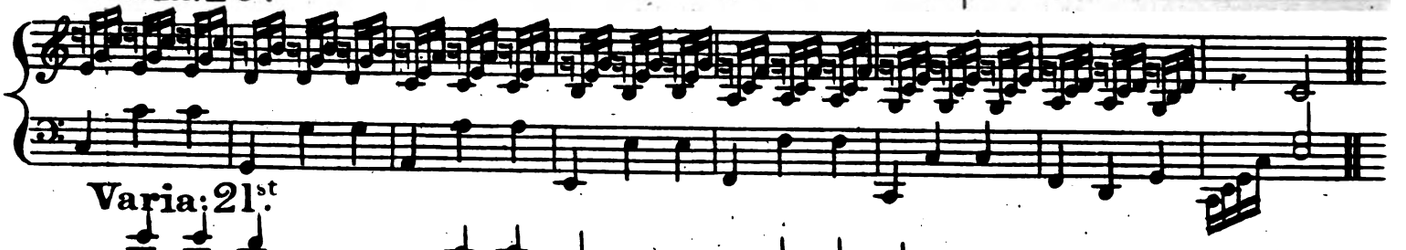
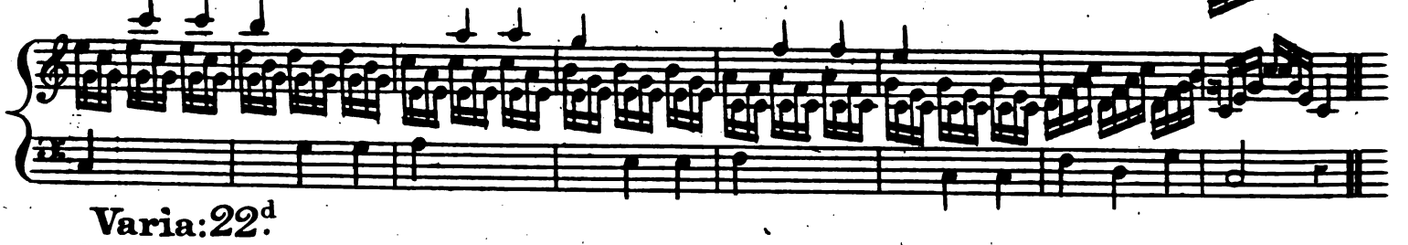
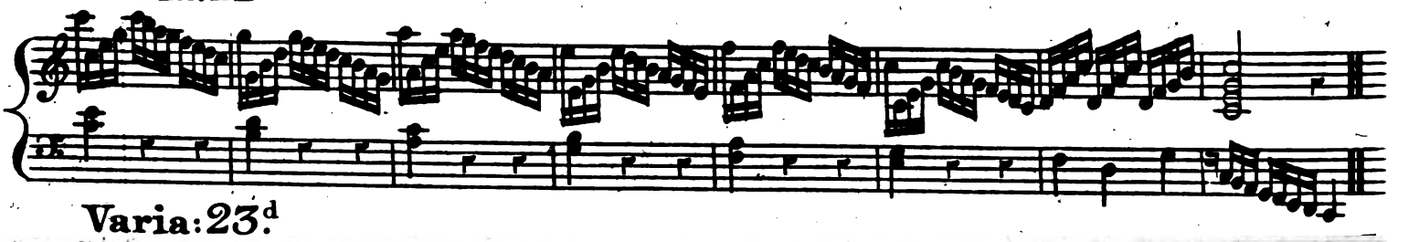
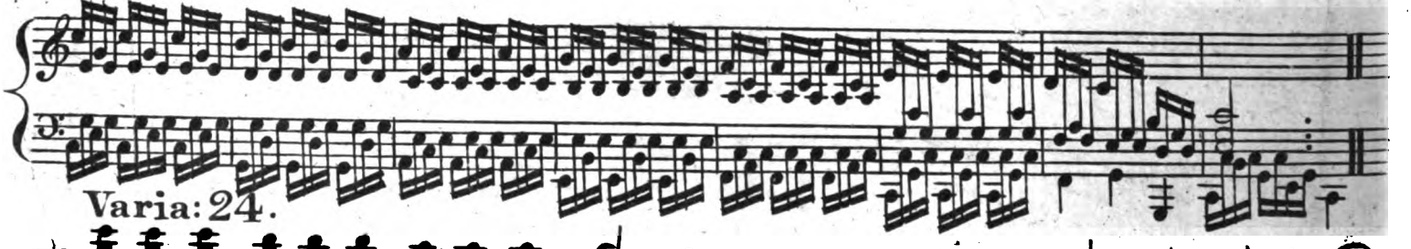
Varia: 17.th

Varia: 18.th

Varia: 19.th

Varia: 20.th

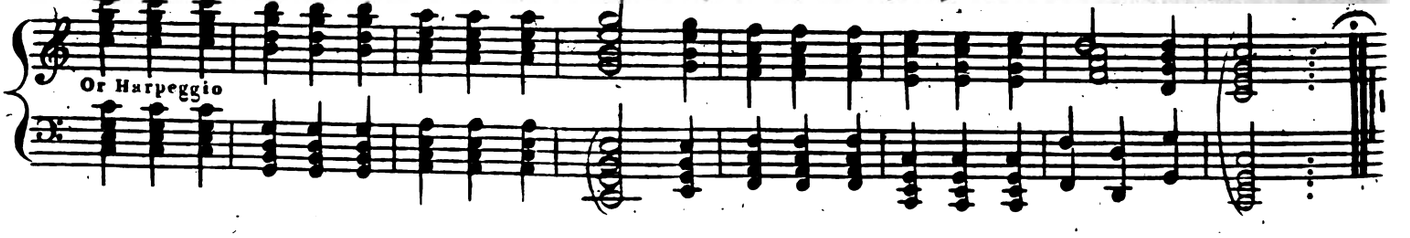


Varia: 21.st

Varia: 22.d



Varia: 23.d



Varia: 24.

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Croesaw Gwraig y Ty.—The Welcome of the Hostess.

Cheerful

Blodau Llundain.—The Flowers of London.

Expressive and Slow.

Hoffedd Modryb Marged. Aunt Margaret's Favourite.

A Jigg

Variation

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Cnott y Coed — The Wood-bunch.

Query, the Miſsletoe Buſh.

Poco Allegro

Dilyn Serch — The purſuit of Love.

Cantabile

Syr Harri Ddu* — Black Sir Harry.

Amoroſo

1st 2d

Hûd y Bibell — The Allurement of the Pipe.

Affetuoſo

* Black Sir HARRY, or HENRY SALISBURY, of the family of LLewenny In Denbighſhire, lived in the latter part of the 14th Century. A Picture of that warrior, dreſſed in black armour, is ſtill preſerved in the gothic Hall at LLewenny.

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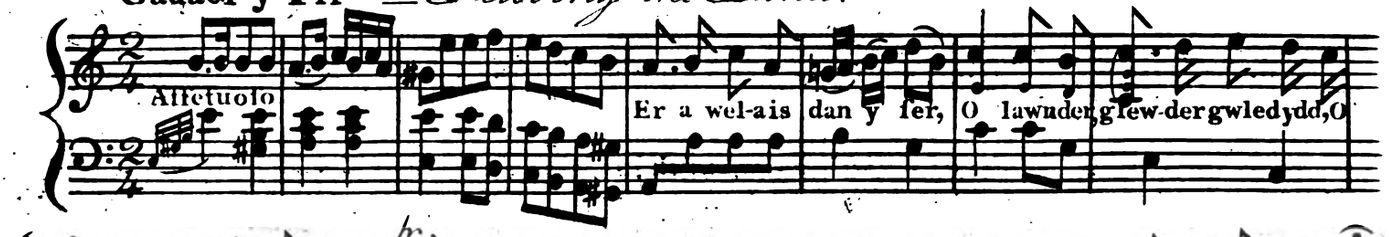
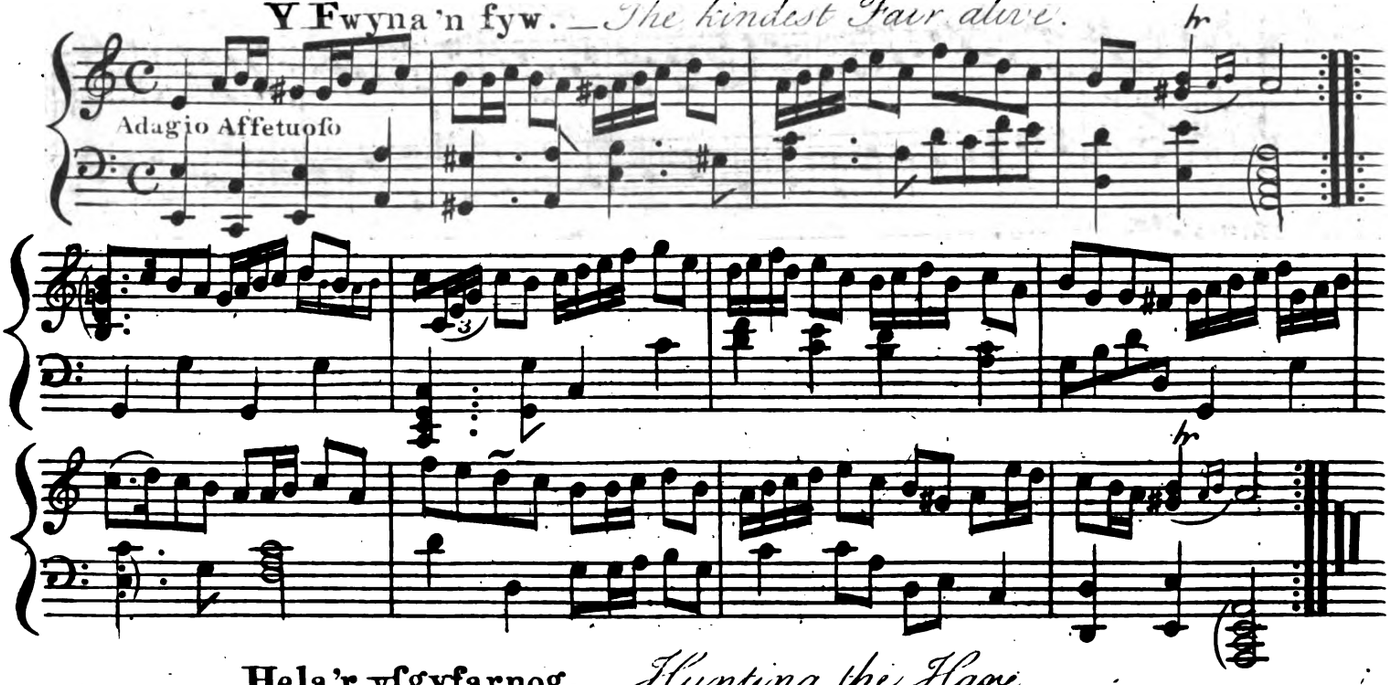
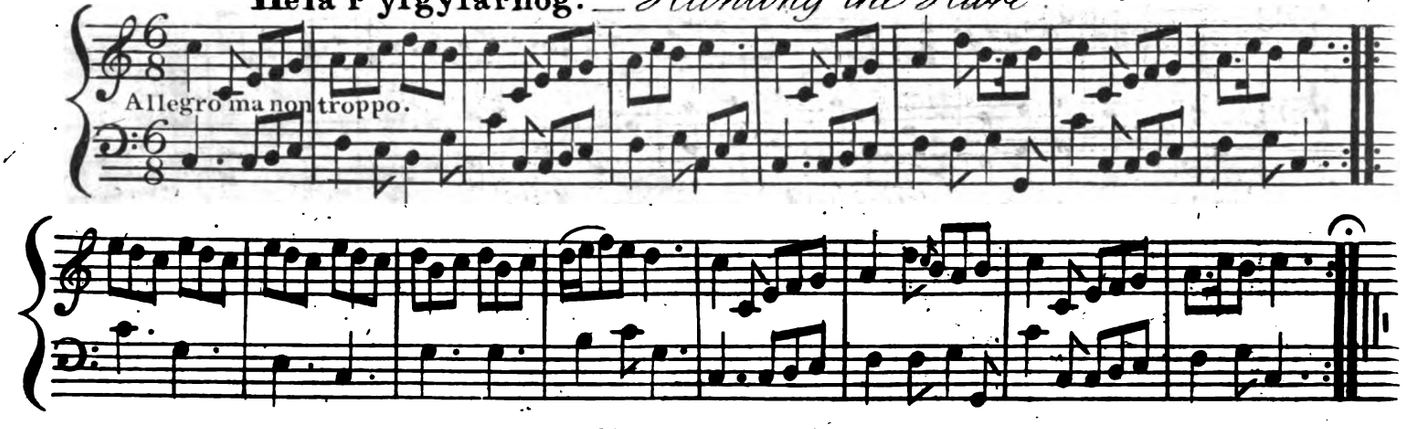
Gadael y Tîr* — *Leaving the Land.*


Affetuoso
Er a wel-ais dan y fer, O lawnder,glew-der gwledydd,O
gwrwda-a gwyr iw drîn, A gwîn ar fîn a-von-ydd Go-reu bir,a go-reu bwyd,a ranwyd i Feirionydd

*This Tune, whose Title is LEAVING THE LAND, implies the departure of the Britons from their native Country, either in marching to War, or emigrating to Ireland, or Armorica. The words now adapted to it are modern; see page 67

Y Fwyna'n fyw. — *The kindest Fair alive.*

Hela'r yſgyfarnog. — *Hunting the Hare.*

Y-Stwffwl. — *The Door-Clapper.*

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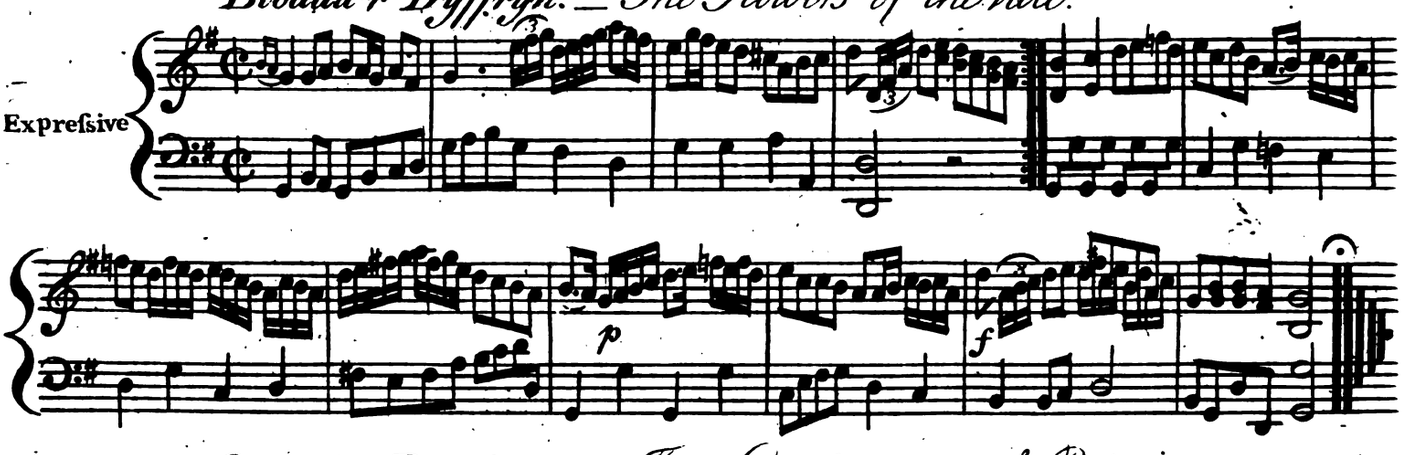
Bwrw Gofal ymaith.—Cast away Care.

Moderately

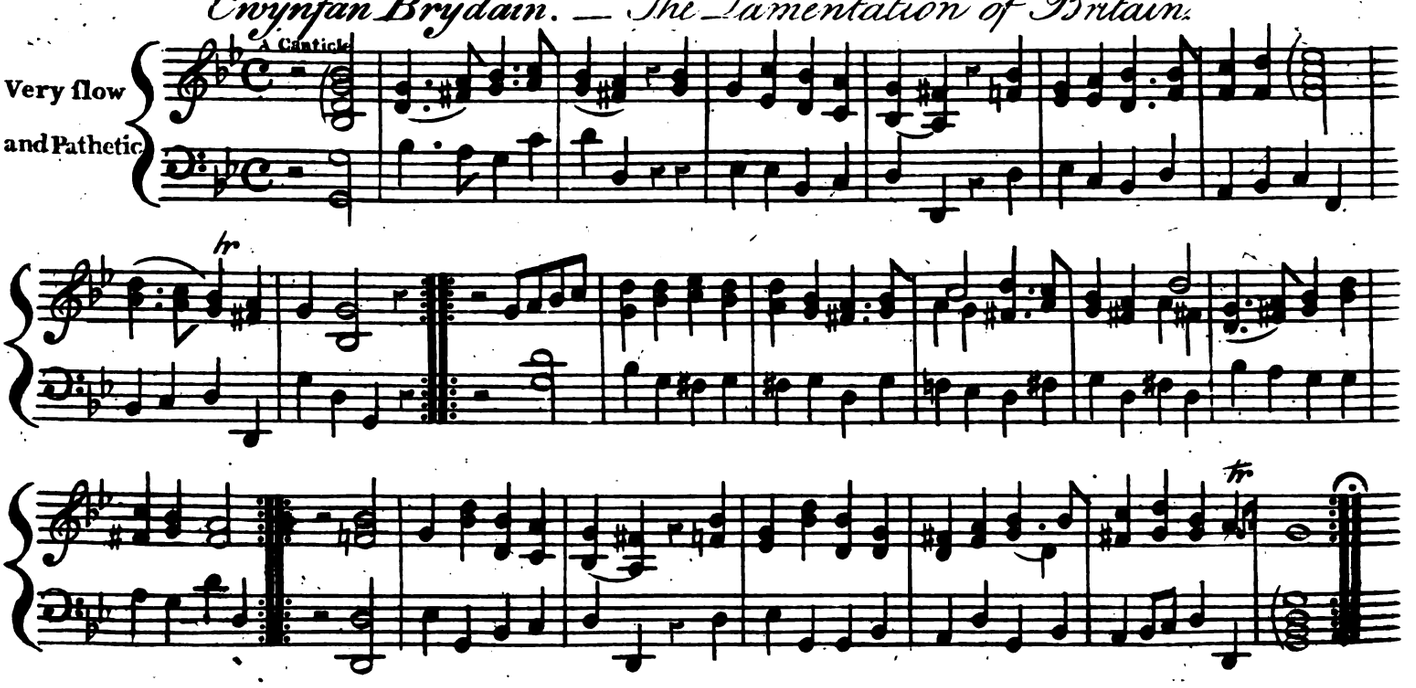
Blodau'r Dyffryn.—The Flowers of the Vale.

Expreſsive



Cwynfan Brydain.—The Lamentation of Britain.

A Canticle

Very flow and Pathetic

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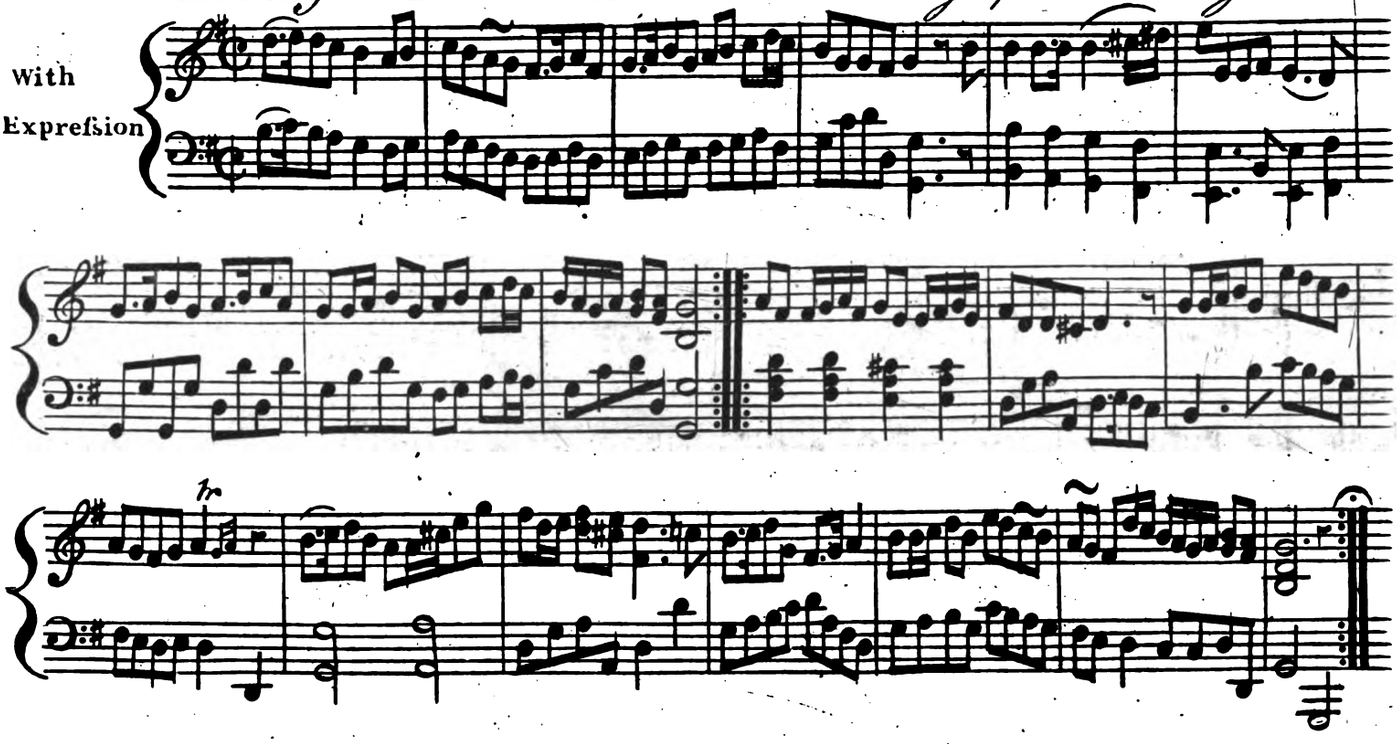
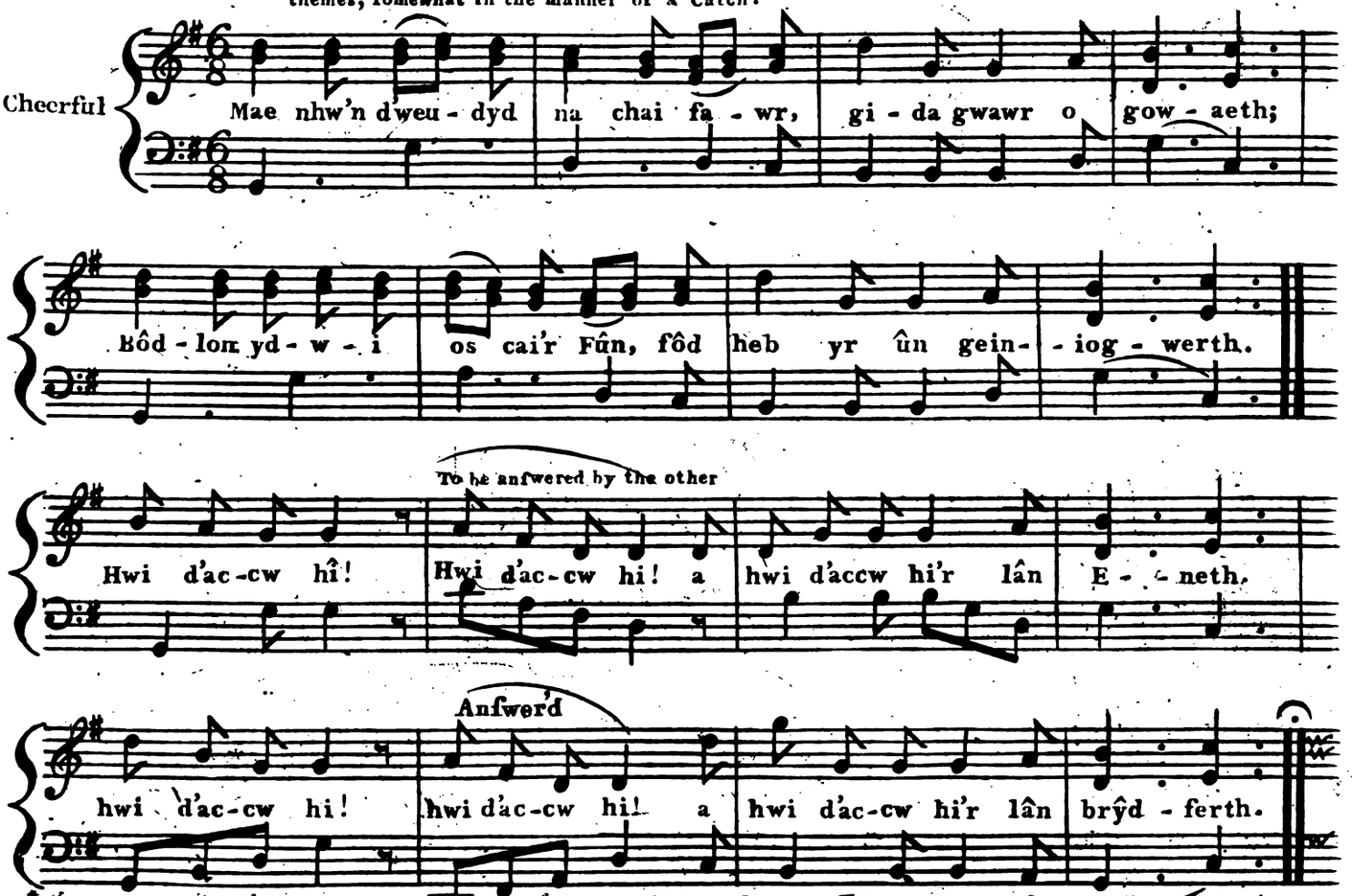
Erddigan Dannau.—The Harmony of the Strings.

With Expreſsion

Dadl Dau:—Flaunting two.*

This Tune is commonly ſung by two perſons, who anſwer and contend with each other in extemporary themes; ſomewhat in the manner of a Catch.

Cheerful

Mae nhw'n dweu - dyd na chai fa - wr, gi - da gwawr o gow - aeth;
Bôd - lon yd - w - i os cai'r Fûn, fôd heb yr ûn gein- - iog - werth.
To be anſwered by the other
Hwi d'ac-cw hî! Hwi d'ac-cw hi! a hwi d'accw hi'r lân E - - neth.
Anſwer'd
hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân brŷd - ferth.

* I am reſpectably informed, that this Air was a favourite of King Henry the Fifth, when he was Prince of Wales: & that he uſed to ſing it with his convivial Companions at the Boar's Head Tavern in East Cheap.—This Tune & that of Shenkin, are better known in England, than moſt other Welſh Tunes, on account of their having been introduced in the Beggars Opera.

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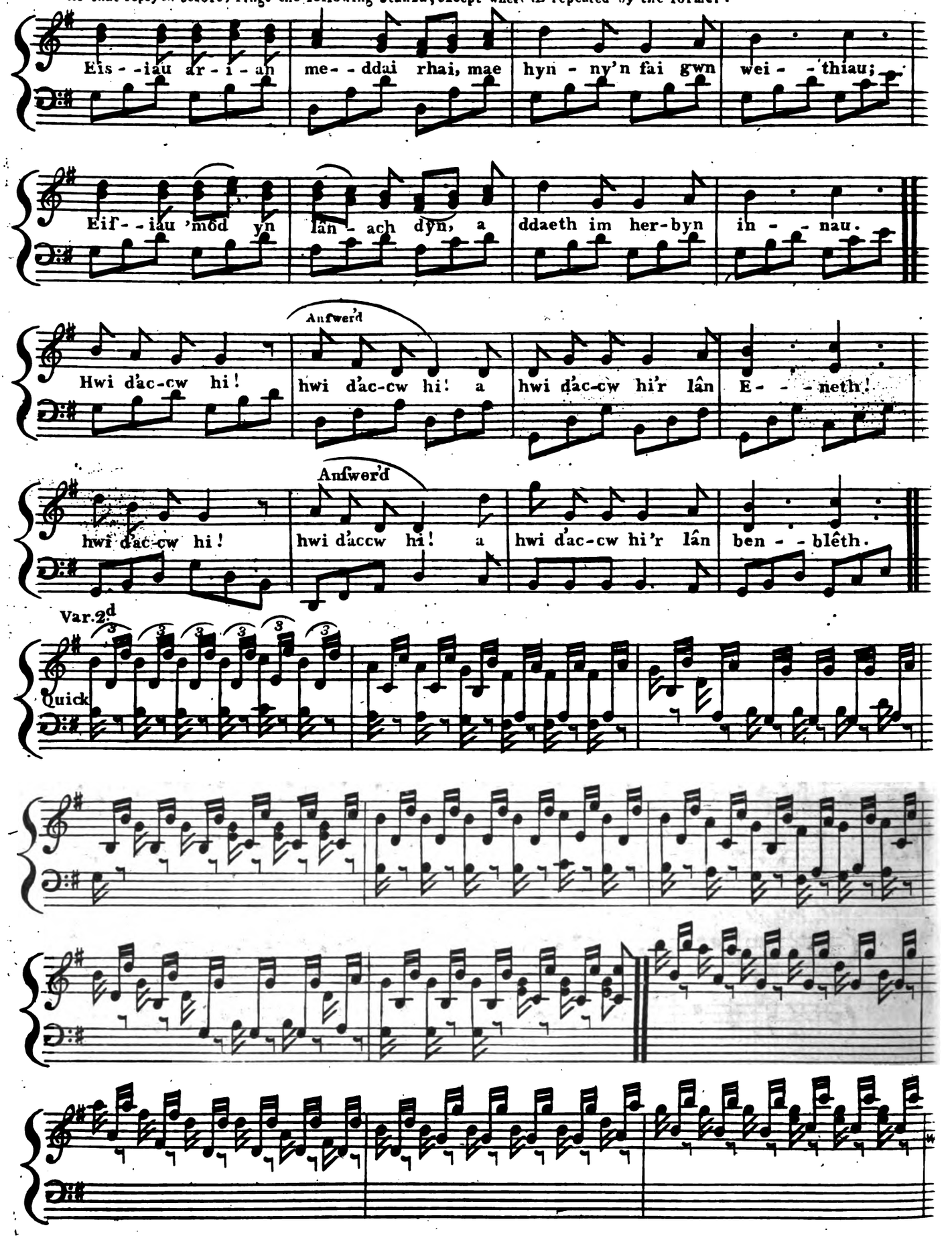
He that replyed before, ſings the following ſtanza; except where 'tis repeated by the former.

Eis - -iau ar - i - an me- - ddai rhai, mae hyn - ny'n fai gwn wei - - thiau;
Eif - -iau 'mod yn lân - ach dyn, a ddaeth im her-byn in - - nau.
Anſwer'd
Hwi dac-cw hi! hwi dac-cw hi! a hwi dac-cw hi'r lân E- - - neth!
Anſwer'd
hwi dac-cw hi! hwi daccw hi! a hwi dac-cw hi'r lân ben - - blêth.
Var. 2d
Quick

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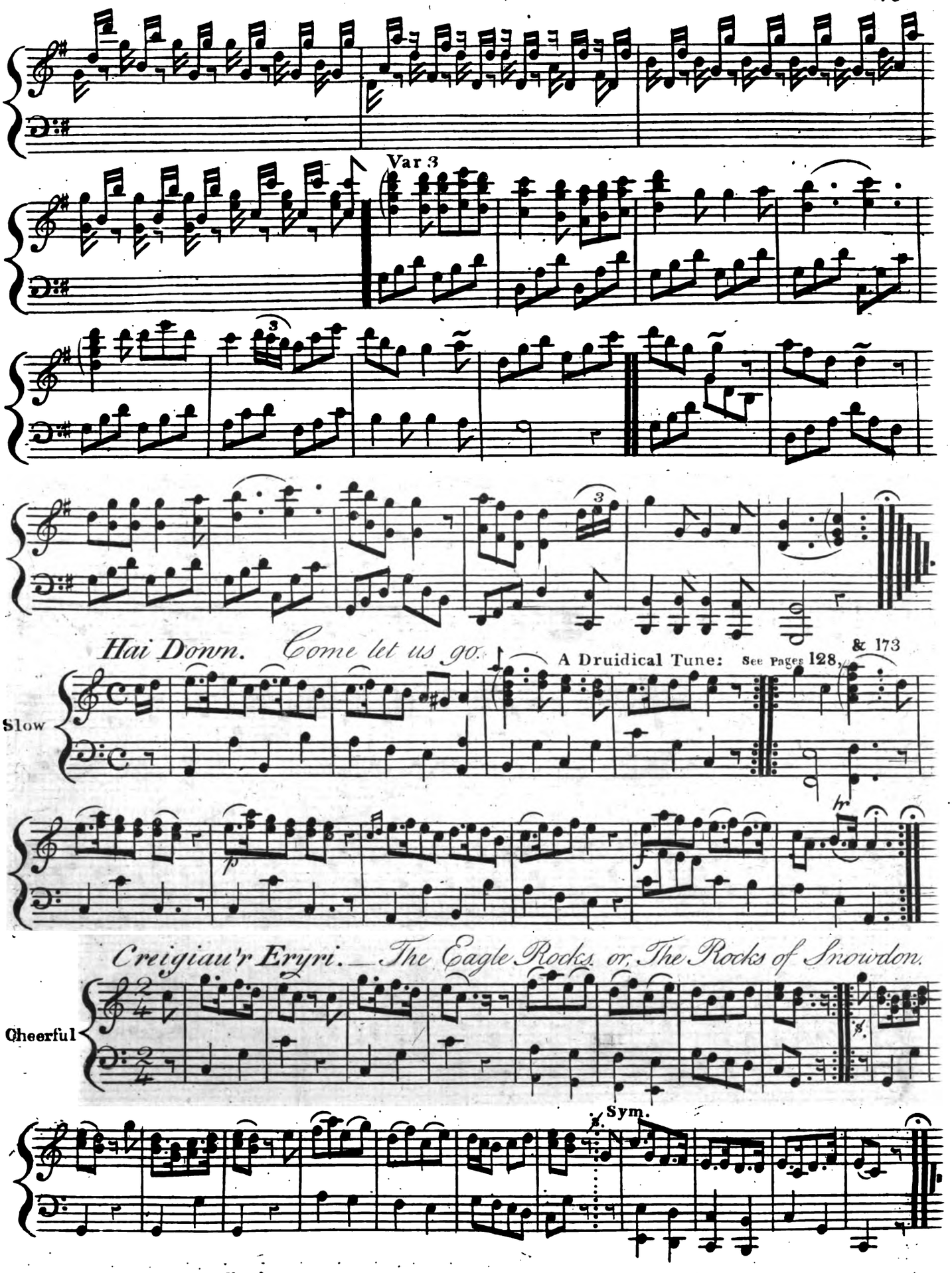
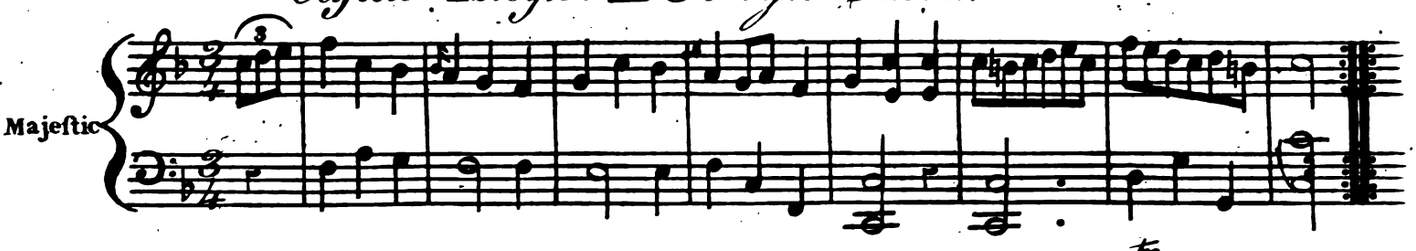

Var 3
Hai Down. Come let us go.
A Druidical Tune: See Pages 128, & 173
Slow
Creigiau'r Eryri. — The Eagle Rocks or, The Rocks of Snowdon.
Cheerful
Sym.

Digitized by Google

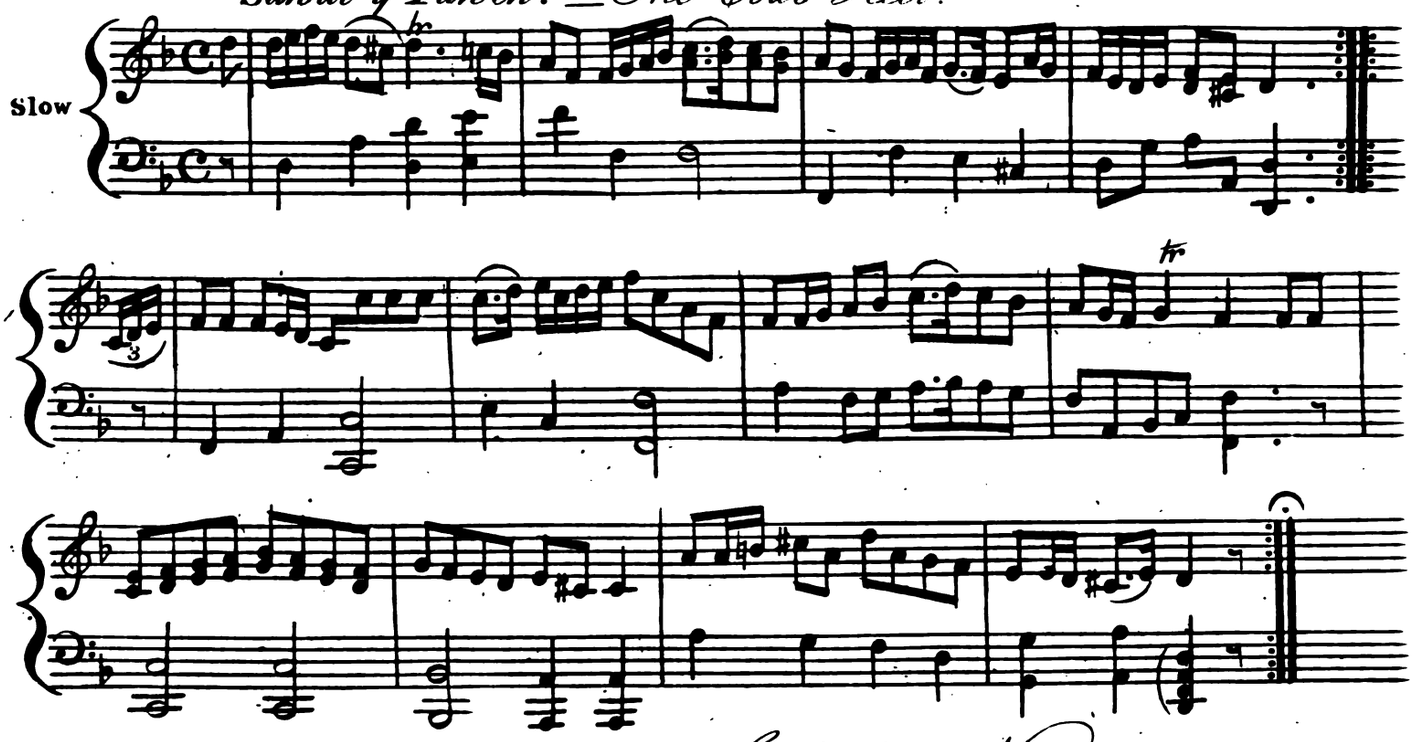
Caſtell Towyn.*_ Towyn Caſtle.

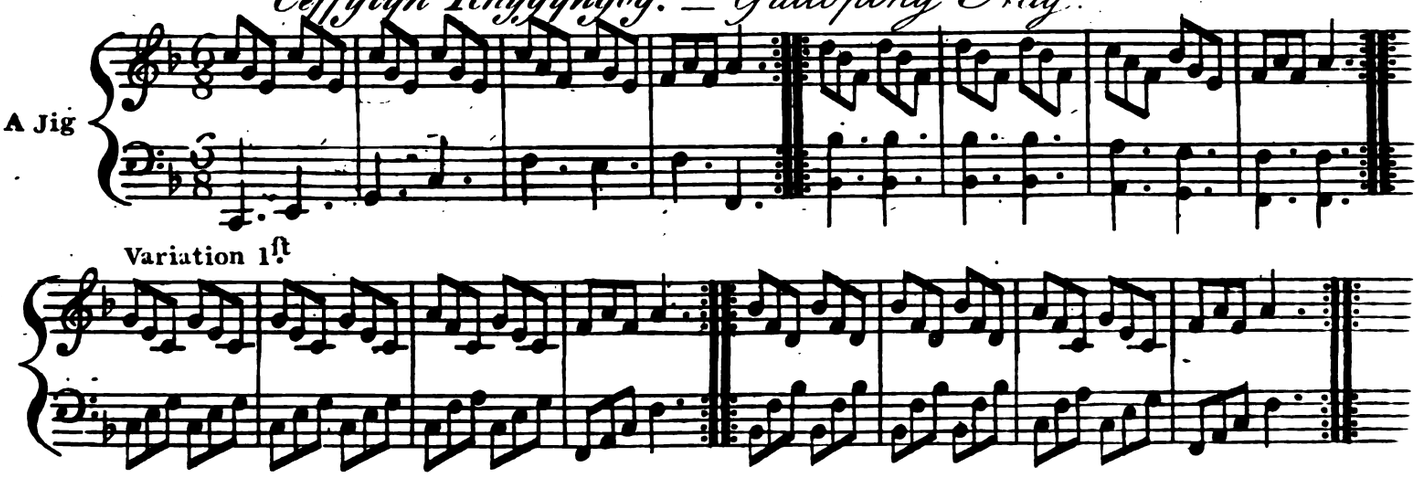
Majeſtic



* There are no remains of a Caſtle viſible at preſent, only a hill near Towyn Meirionnydd that ſtill retains the name of Brynn-y Gaſtell, or Caſtle Hill.

Savdl y Fuwch. _ The Cow's Heel.

Slow

Ceffylyn Rhygyngog. _ Galloping Nag.

A Jig

Variation 1ſt

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Var: 2.

Var: 3.

Var: 4.

P

Var: 5.

F

Var: 6.

f

f

f

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*Yr Eos-lais.** — *The Nightingale's Song.*

From a Manuscript.

With Expreſsion

P

F

The ſame Air, as it is uſually played now in Wales.

P

* *Among a list of ancient Welsh Tunes, in an old manuscript, I found the following names: Prysiad yr Eos. Brudd. Eos Wirfyl. o waith Cyhelyn. Canaud yr Eos. Probably one of these alludes to the above tune.* — *See also pages 47 & 133.*

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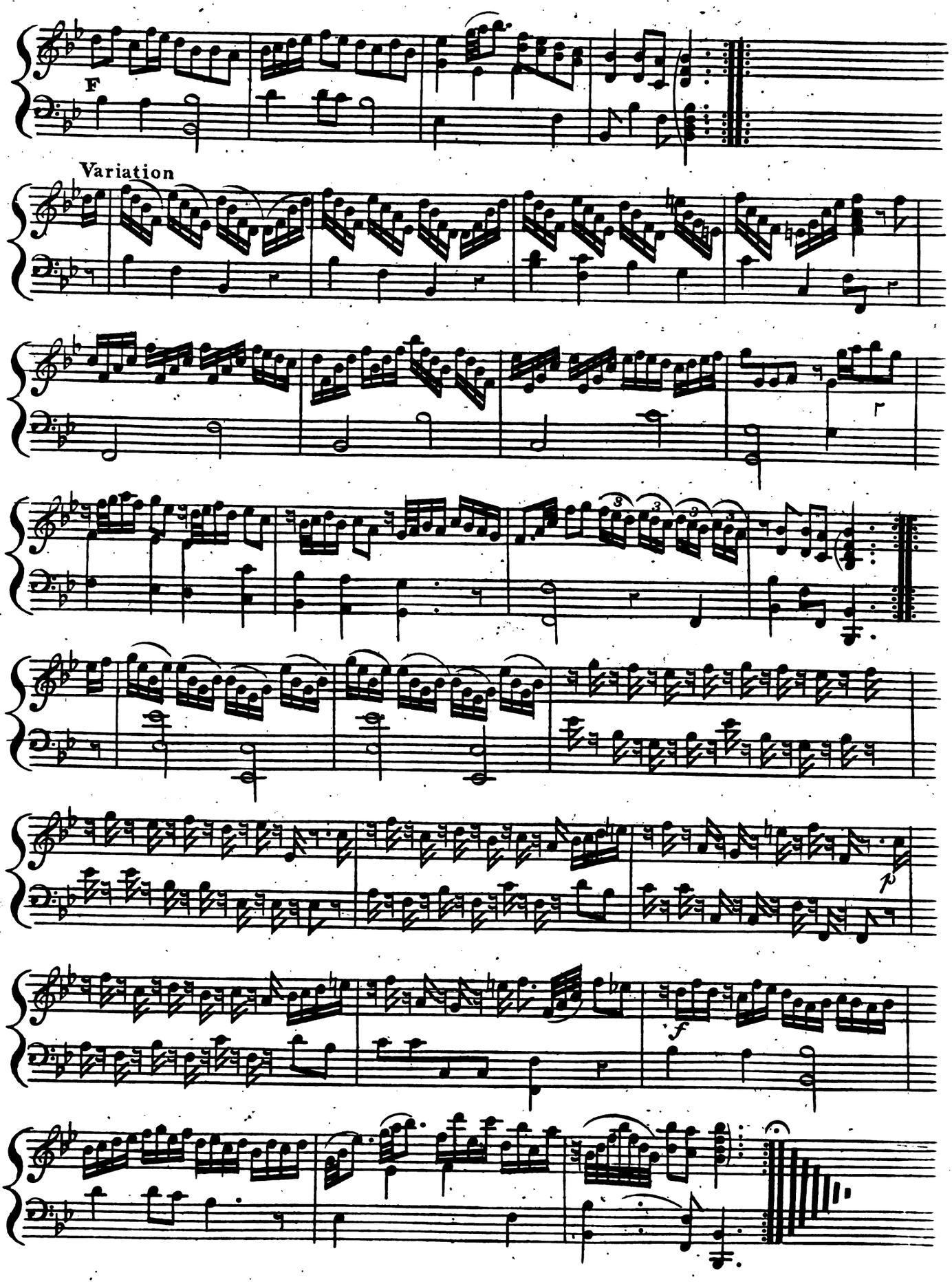
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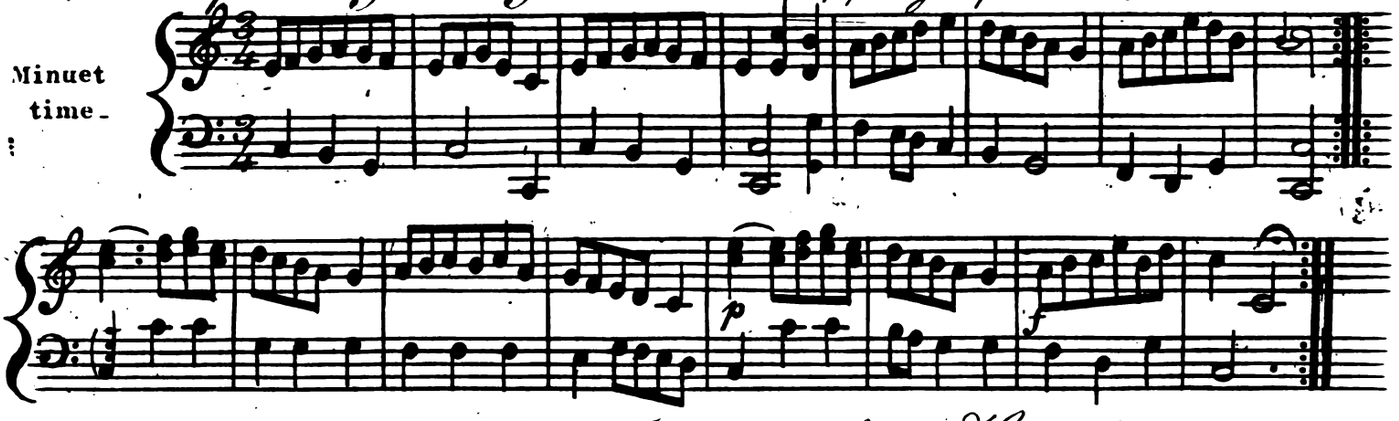
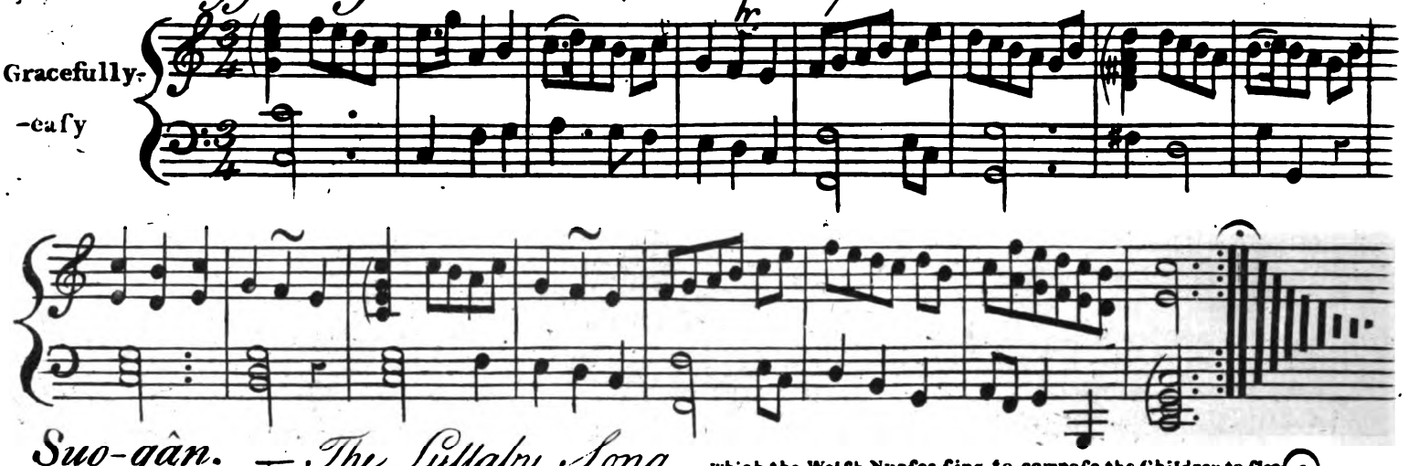
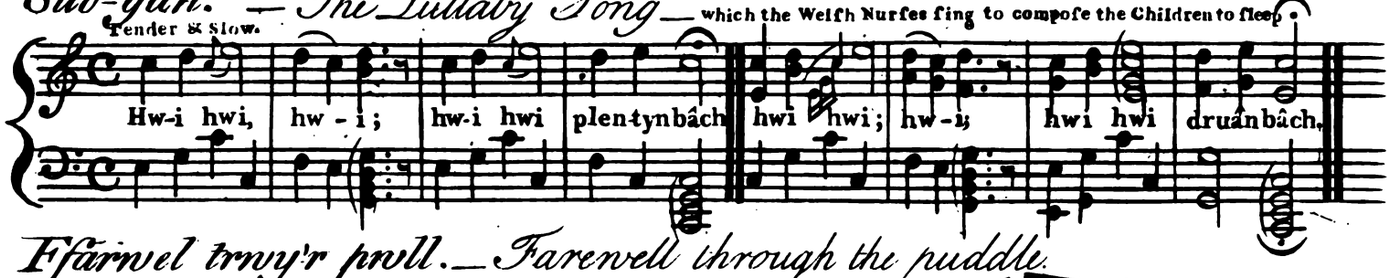
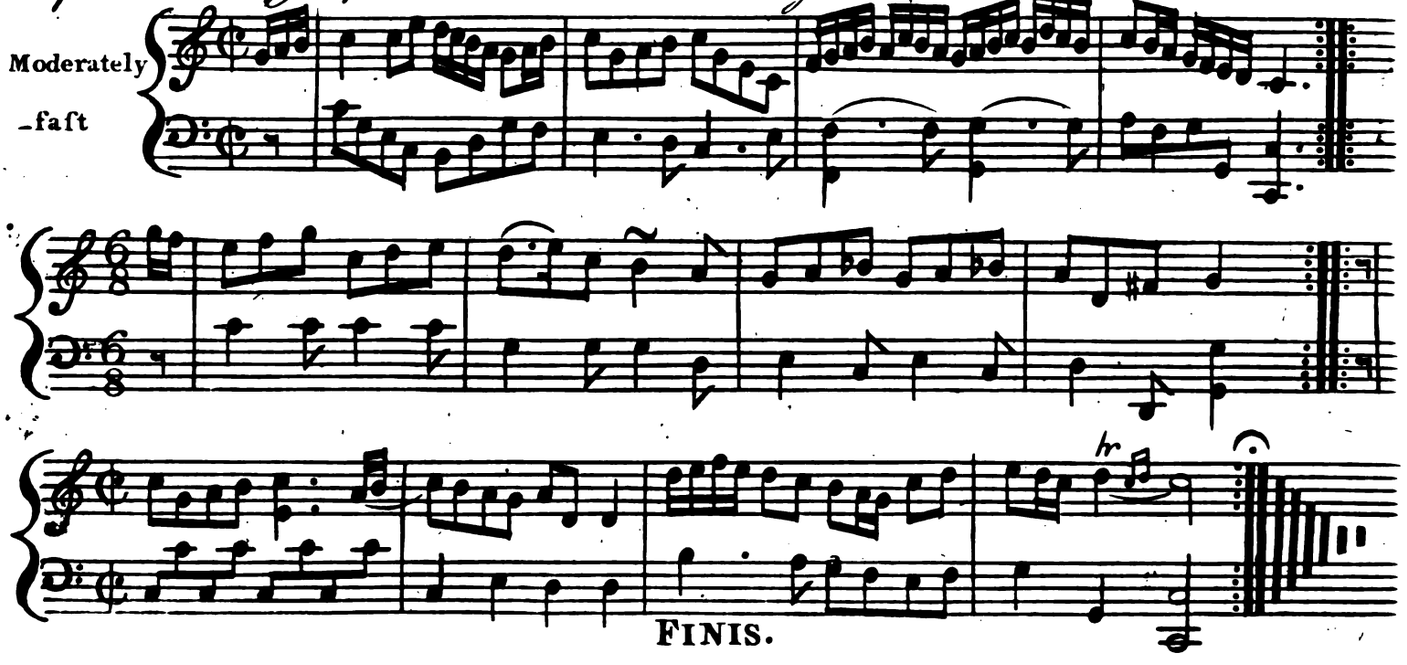
Diferiad y Gernyn. — The Droppings of the Mash-tub.

Minuet time.

Plygiad y Bedol. — The Bend of the Horse-shoe.

Gracefully. -easy

Suo-gân. — The Lullaby Song — which the Welsh Nurses sing to compose the Children to sleep.

Tender & Slow.

Ffarwel trwy'r pwll. — Farewell through the puddle.

Moderately -fast

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